NUMBER CCLXXIV VOLUME XLVIII JANUARY 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

AN UNPUBLISHED NICOLAES MAES—BY R. R. TATLOCK
THE LAST OF THE RAJPUT COURT PAINTERS—BY CONSTANCE M. VILLIERS-STUART
ROCK-CRYSTALS BY GIOVANNI BERNARDI—BY VILHELM SLOMANN
A GIORGIONE PROBLEM—BY SIR HERBERT COOK
NEW LIGHT ON THE FLEMISH PRIMITIVES—BY SIR MARTIN CONWAY
AN UNPUBLISHED RUBENS PORTRAIT—BY AUGUST L. MAYER
AN UNKNOWN PORTRAIT BY ZURBARÁN—BY MORTON BERNATH
ROBERT GRUMBOLD AND THE RENAISSANCE OF ARCHITECTURE IN CAMBRIDGE—II—BY GEOFFREY WEBB
SHORTER NOTICES: REMBRANDT'S PAINTER IN HIS STUDIO (C. H. COLLINS BAKER); ROGER VAN DER WEYDEN AND THE MAÎTRE DE FLÉMALLE (AUGUST L. MAYER); TWO EXHIBITIONS OF THINGS CHINESE (W. PERCEVAL YETTS)
THE LITERATURE OF ART
LETTERS: " HOLBEIN " (SAXL); " RIMA " (A. R. A.)

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK, CHICAGO, WASHINGTON: BRENTANO'S INC.:
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153.

Digitized by Google

WANTED TO PURCHASE FOR HIGH PRICES

FINE SPECIMENS OF

CHINESE PORCELAIN

AND

MARBLE, WOOD & BRONZE SCULPTURE

Whenever possible, a clear photograph should be enclosed with the enquiry

Mr. Andrade will be pleased to view, without charge, fine collections or single specimens anywhere within the United Kingdom

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, - - - LONDON, S.W.1

Telephone: Regent 1980

— *Established 1848.* —

The F. Kleinberger Galleries

JACOB VAN RUISDAEL. (Haarlem, 1628-1682).

HIGH CLASS

ITALIAN & FLEMISH PRIMITIVES

XVIIth Century

DUTCH PAINTINGS

in perfect condition

NEW YORK: 725 Fifth Avenue (between 56th and 57th Streets.)

PARIS: 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine

for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxiv

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1
NEW YORK, CHICAGO, WASHINGTON: BRENTANO'S INCOR.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPÉRA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

January 1926

Digitized by Google

A 693364

SUBSCRIPTION RATES : The Burlington Magazine will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

The Burlington Magazine is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The American Edition of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the Burlington Magazine. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to: The Editor, The Burlington Magazine, 17 Old Burlington Street, W.1. Telephone: Gerrard 4095. Telegrams: "Rariora, Piccy, London."

Digitized by Google

CONTENTS

An Unpublished Nicolaes Maes. By R. R. Tatlock 3
The Last of the Rajput Court Painters. By Constance M. Villiers-Stuart 3
Rock-Crystals by Giovanni Bernardi. By Vilhelm Slomann 9
A Giorgione Problem. By Sir Herbert Cook 23
New Light on the Flemish Primitives. By Sir Martin Conway . . 24
An Unpublished Rubens Portrait. By August L. Mayer 31
An Unknown Portrait by Zurbarán. By Morton Bernath 32
Robert Grumbold and the Renaissance of Architecture in Cambridge—II. By Geoffrey Webb 37
Shorter Notices; Roger Van der Weyden and the Maître de Flémalle (August L. Mayer); Rembrandt's *Painter in his Studio* (C. H. Collins Baker); Two Exhibitions of Things Chinese (W. Perceval Yetts) . . 41
The Literature of Art 45
Letters: "Holbein" (Saxl); "Rima" (A.R.A.) 54

LIST OF PLATES

An unpublished Nicolaes Maes. *Dr. Heinsius,* by Nicolaes Maes. Panel, 53·5 cm. by 38 cm. (Messrs. Thomas Agnew and Sons) 2

The Last of the Rajput Court Painters. I—[A] *Radha and the Gopis shelter under Krishna's Umbrella,* by Huzuri. 26.3 cm. by 21.6 cm., including border; [B] *Alexander the Great,* by Huzuri. 24.3 cm. by 19.6 cm., including border. (Mrs. Villiers-Stuart) 5

II—[C] *H.H. Maharana Dhiraj Sir Fateh Singh of Udaipur,* by a living artist of Udaipur. 38.5 cm. by 27 cm.; [D] *Shah Jehan, by Huzuri.* 26 cm. by 16.2 cm.; [E] *Gaddis,* by a living peasant artist of Kangra. 21.7 cm. by 30.3 cm. (Mrs. Villiers-Stuart) 8

Rock-crystals by Giovanni Bernardi. I—[A] *Tityos.* Cast iron stove plate (Kaiser Friedrich Museum); [B and C] *Ganymede and Tityos.* Drawings by Michael Angelo (Windsor Castle); [D] *Ganymede* Composition on an embroidered altar frontal. Portuguese East Indies; 16th Century (National Museum, Lisbon); [E and F] *Ganymede* and *Tityos.* Impressions from the crystals by Giovanni Bernardi; [G] Bowl with rock crystal of *The Entry into the Ark,* here attributed to Giovanni Bernardi (Bargello, Florence) 11

II—[H and J] Plaquettes from crystals of *The Fall of Phaethon,* by Giovanni Bernardi; [K] *The Fall of Phaethon.* Drawing by Michael Angelo (Windsor Castle); [L] *Ganymede.* Bronze by an unknown artist. (Wallace Collection); [M] *The Battle of Tunis.* Crystal by Giovanni Bernardi, originally intended for the Farnese Casket. (Metropolitan Museum, New York); [N and O] Silver medal showing on the obverse a portrait of Charles V, and on the reverse a replica of the crystal illustrated above. (Cabinet, Vienna) . 5

III—[P and Q] *Transfiguration; Cleansing of the Temple.* Candelabrum crystals by Giovanni Bernardi (Copenhagen Museum); [R] Silver casket set with crystals, by Giovanni Bernardi. (National Museum, Copenhagen); [S] *The Raising of Lazarus.* Drawing by Pierino del Vaga for Giovanni's candelabrum crystals (Louvre); [T and U] *The Road to Calvary; The Resurrection.* Crystals by Giovanni Bernardi set in the casket shown on Plate III [R]. (National Museum, Copenhagen) 18

A Giorgione Problem. I—[A] *Giovanni Borgherini and his Tutor,* here attributed to Giorgione. Canvas, 47 cm. by 61 cm. (Sir Herbert Cook, Bart.) 22

II—[B] *The Three Ages of Man,* here ascribed to Giorgione. (Pitti Gallery, Florence); [C] *A Family Concert,* ascribed to Morto da Feltre (Hampton Court) 25

New Light on the Flemish Primitives. [A] *Adoration,* by Justus of Ghent. Panel,

Digitized by Google

65 cm. by 72 cm. (Private Collection, Paris). [B] *The Dream of Pope Sergius,* by Roger van der Weyden. Panel, 90 cm. by 81 cm. (Mr. M. Friedsam, New York) 28
An unpublished Rubens Portrait. *Portrait of Philip IV,* here identified as by Rubens. Panel, 63.5 cm. by 48.9 cm. (Messrs. Duveen Bros.) 35
An unknown portrait by Zurbarán. *Portrait,* here identified as by Zurbarán. Canvas, 72 cm. by 64 cm. (Dr. Erwin Rothenhäusler, Nidberg, near Mels) . . . 33
Robert Grumbold and the Architecture of the Renaissance in Cambridge. II—[A] Clare Hall Chapel, by Sir James Burrough and James Essex. 1763-9. [B] Bolsover Castle; door in the riding-school. *c.* 1630. [C] Fellows' Building, Christ's College, Cambridge. 1640-2 . . . 36
Shorter Notices: Roger van der Weyden and the Maître de Flémalle. "*A Sybil,*" here identified as a member of the House of Savoy, by the Maître de Flémalle. 49.5 cm. by 35 cm. (American collection) . 40
Rembrandt's *Painter in his Studio.* [A] *La Main Chaude,* here attributed to Gerard Dou. 19.7 cm. by 25.4 cm. (National Gallery of Ireland, Dublin); [B] *The Operation,* by Gerard Dou. 38 cm. by 45 cm. (Leopold Favre Collection, Geneva) 43
Letters: "Holbein" [A] *The Bearing of the Cross,* by Holbein. Woodcut. [B] *The Last Supper,* by Holbein. Panel, 1.42 m. by 1.53. (Basle Gallery) . . . 40

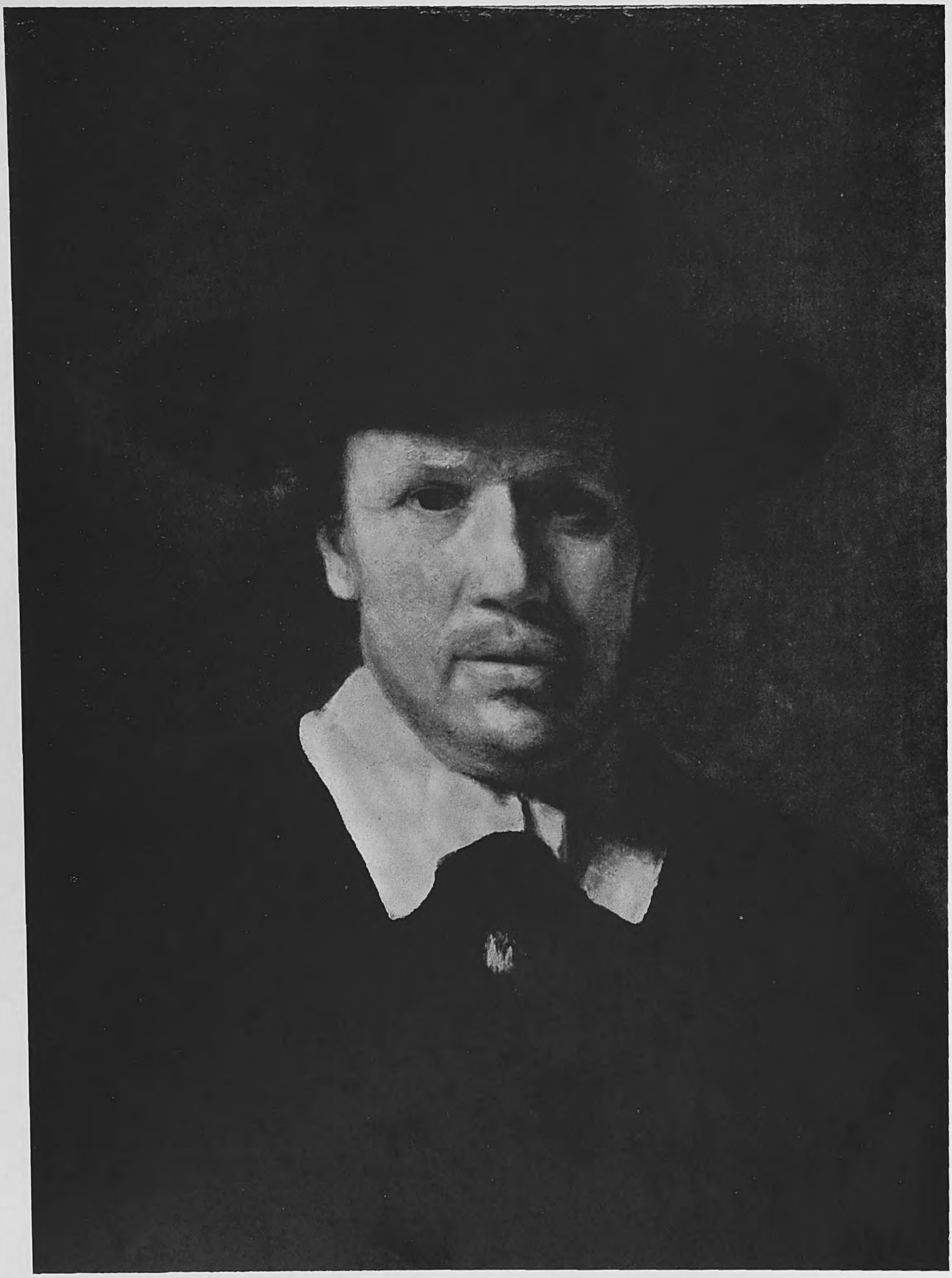
THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A. F. KENDRICK
D. S. MACCOLL
ERIC MACLAGAN, C.B.E.
ANDRÉ MICHEL
GASTON MIGEON
J. D. MILNER
H. P. MITCHELL
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google



Dr. Heinsius, by Nicolaes Maes. Panel, 53.3 cm. by 38 cm. (Messrs. Thomas Agnew and Sons)

Digitized by Google

Digitized by Google

AN UNPUBLISHED NICOLAES MAES

BY R. R. TATLOCK

THE portrait of a man reproduced on our FRONTISPIECE is undoubtedly a work of the greatest interest, not only because of its æsthetic qualities but because its existence is not known to most scholars. Dr. Hofstede de Groot mentions it in Vol. VI, No. 178 of his "Catalogue of Dutch Painters," and Dr. Valentiner would, I am informed, have included it in his work on the artist had it been possible to bring it to his notice in time for publication. The cataloguing and describing of newly identified pictures is of course exceedingly valuable, but reproductions are necessary if the scholar's notes are to have their full meaning. No description in words, however exhaustive, can do more than recall to mind a work of art already seen either in actuality or in reproduction. If we have a good reproduction before us there is no need for any description. Our illustration of the Maes portrait reveals fairly successfully the form and the handling of the original; and as it happens, the colour scheme is so simple that it can be roughly described in three words—black, white and slatey-grey, the last being the colour of the background.

Dr. de Groot catalogues the portrait as that of Dr. Heinsius and the next picture he mentions (No. 179) is a portrait of Nicolaes Heinsius (?), a famous philologist. Messrs. Agnew's picture has been long known as a portrait of Heinsius, but it does not seem to be clear whether the reference was to the philologist or to another member of his family. Perhaps some Dutch scholar may now ascertain the dates of birth and death of the several members of the Heinsius family living about the time of Maes, for with that information it should be possible to date the portrait with something like accuracy, the sitter appearing to be a man of about thirty-five to forty years of age. At present only the very strong influence of Rembrandt which is so apparent in the portrait offers a hint as to the period. On that evidence we may quite safely assume that it was painted during Maes's Amsterdam period, that is, not later than about the year 1665, which brings it into line with so many examples of Maes in this country and marks it off distinctly from the very different type of Maes pictures familiar to every visitor to the collections in the other countries of Northern Europe. It is indeed astonishing that some of these later Antwerp examples are actually by the same artist who painted this extremely subtle study of faint, delicate light, translucent shadow and the effect of these in explaining the forms of the quiet, intelligent face of the scholar. It is unnecessary to draw attention to the singular beauty of the design. Very few Maes pictures are so effective in that all important respect.

To many it may seem that the portrait bears something more than a superficial resemblance to the portrait of a man with a black hat in the Brussels Gallery and there attributed, not to the complete satisfaction of all scholars, to Vermeer of Delft, and no doubt we shall hear of those who would find in the new portrait an argument for transferring the Brussels portrait to Maes. To the present writer this does not seem justified, but the question raised is a natural one, and deserves serious examination. So oddly did Maes change his style that as one looks at this work one's mind jumps in turn from Maes to Rembrandt, Vermeer and even Fabritius.

The history of the picture includes the fact that it was sold as a Rembrandt in the Herman de Kat van Barendrecht (of Dordrecht) Sale in Paris, May, 1866, that it reappeared in 1912 in the J. Dolfus Sale (No. 56) in May, 1912, and that it came into the Ludwig Mandl (of Wiesbaden) Collection.

The picture is on panel, the pigment is in very good condition though there are a few stoppings. There is no signature.

THE LAST OF THE RAJPUT COURT PAINTERS

BY CONSTANCE M. VILLIERS-STUART

IN the far-off village of Oster, on the boundaries of the Indian world, lives one of the last of the Rajput court painters. There, under the shelter of the Daulah Dagh mountains, his ancestors and their princely patrons took refuge, when centuries ago the Mohammedan invasion split the Rajput clans into two separate groups. For, while one section of the Rajputs relied on the sandy wastes and rocky hills of Central India to hold the Moslems back, the remaining clans retreated to the valleys of the Himalayan foot-hills, where they founded a number of small states. Of these Hill States, Kangra, with its famous rock fortress planted in the midst of a large and fertile valley, was the natural leader, the State best known and most in touch with the Mughal Court at Delhi and Lahore. It is not so surprising, therefore, as it would seem at first glance, to find Huzuri, the Oster painter carrying on in his remote Kangra village, the double tradition of Rajput

Digitized by Google

and Mughal court painting.

In Huzuri's pastoral pictures illustrating the Krishna and Radha story, the religious love poetry of the Rajputs is naïvely and charmingly expressed. But its familiar setting is changed. Krishna with the Gopis, the fairy milk-maids, and Radha their Queen have left the Plains behind them. Gone are the dun-coloured fields, the slow-moving rivers, the lotus tanks shaded by heavy branched mango trees of their birthplace at Mahaban. The divine story is now reacted in the Kangra valley against a background of bright green meadows fringed by fir woods and watered by hurrying mountain streams. In the subject illustrated here [PLATE I, A] Radha and the Gopis take refuge from a sudden shower under Krishna's *chattravali* or royal umbrella. The little white hill cattle that crowd into the group, the dark fir trees tossing in the breeze—even the big scarlet umbrella—are all local touches that give a vivid freshness to the work.

Another favourite Krishna series painted by Huzuri concerns the incarnations of the God; showing how he helped mankind in various ways, and in curious forms, up to the number of ten times. These pictures are occasionally combined with portraits of the Fourteen Great and Famous Saints.

But portraiture as such, was the special art of the Mughal Court. So when Huzuri turns his mind from subject pictures to portraits, it is not the bygone Rajas and Maharajās of the Hill States that his fine brush depicts, but rather the Mughal Emperors, the Badshahs in their semi-divine aspect. Akbar, whose name is still familiar in the Kangra valley, is seen coming through its emerald fields from the humble dwelling of a Hindu Sadhu—some local holy man of great repute he had been consulting. In his hand he holds a rosary and before him at his feet the Lion of Moslem Persia and the Sacred Cow of India lie down in peace. Shah Jehan is shown in the same peaceful and enquiring frame of mind; only Jahangir, who marched through the Kangra valley, comes with all his armies for a background, rank upon rank of them, elephant, horse and foot, just as the story had been told in the painter's family from the day the Mughal armies passed [PLATE II, D].

There is another conqueror who marched into India from the north, one of world-wide fame, still remembered and recorded by Huzuri. Ever since the great Alexander reached Jullunder in the Plains below Kangra, his portrait has been painted and handed down as a precious tradition in Huzuri's family [PLATE I, B]. Each generation has repainted the subject against a background of its own time and place. Little by little, Alexander the Macedonian has become a Rajput Prince, walking in the cool of the evening listening to the bulbuls singing in his garden. But the clean-shaven face, the Greek helmet and the square-cut tunic persist, also the hand with the two fingers and thumb raised in blessing, long before the Christian church adopted this Byzantine sign.

It is sad to think that with Huzuri, this remarkable traditional painting must die, for he has no successor in his art. His son despises a calling now so precarious and poorly rewarded, and no other pupil can be found to whom the old man can impart his skill and the secrets of his craft.

In the town of Kangra itself there is another Indian artist whose work is untouched by Western influence, but his style is totally different from that of the painter Huzuri. As far as I know, it is individual. There is nothing of the traditional court painter in his democratic studies of the Gaddis, the shepherd people who roam from pasture to pasture over the mountains, now on this side now on that, with their huge flocks of sheep and goats, their children and their dogs. The absence of rich colouring is another feature which makes this work unlike any other form of Indian painting [PLATE II, E].

These Highland people in their cream and buff kilts woven from the wool of their goats, their check plaids over their shoulders, their curious horned headdresses and their thick black ropes wound round and round their ample waists, move across the pale green hollows of the upper margs, behind which again a touch of silver on the sharply pointed peaks represents the Himalayan snows. At work or at play, migrating from place to place, or beating furiously on their big kettle drums at the characteristic Gaddi festivals, the colouring of these pictures is all quiet and subdued. Possibly there is a hint here of Chinese influence, for in this Himalayan borderland many races and ideas meet.

The Kangra valley left behind, one must travel a long way to find any more Indian painters of the old school at work. It is a three days' railway journey across the central plains that separate the two branches of the Rajputs to Udaipur, one of the few Kingdoms left where life runs in the old grooves. There, in spite of several useful modern adjuncts, such as motor-cars and electric light, so much remains, that to enter the closely guarded valley in the Aravalli Hills is to step back into the Indian world before the Mughals came; a gay world free from the shadow of Moslem or Christian conqueror. Colour is the dominant note in this Rajput civilization, colour in dress, in architecture, and in all the hundred and one affairs of daily life,

Digitized by Google

A—Radha and the Gopis shelter under Krishna's Umbrella, by Huzuri. 26.3 cm. by 21.6 cm., including border.
In the possession of Mrs. Villiers-Stuart

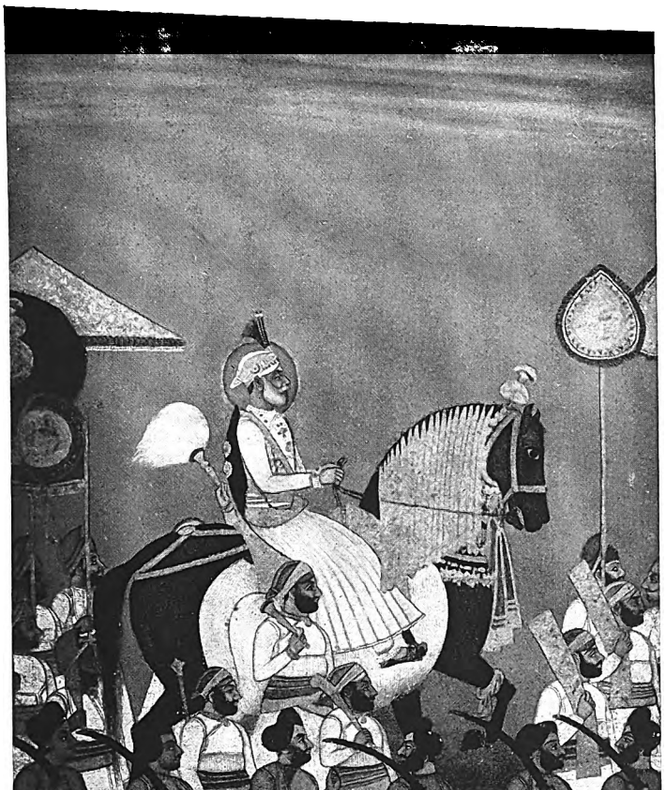
B—Alexander the Great, by Huzuri. 24.3 cm. by 19.6 cm., including border

Plate I. The Last of the Rajput Court Painters

Digitized by Google

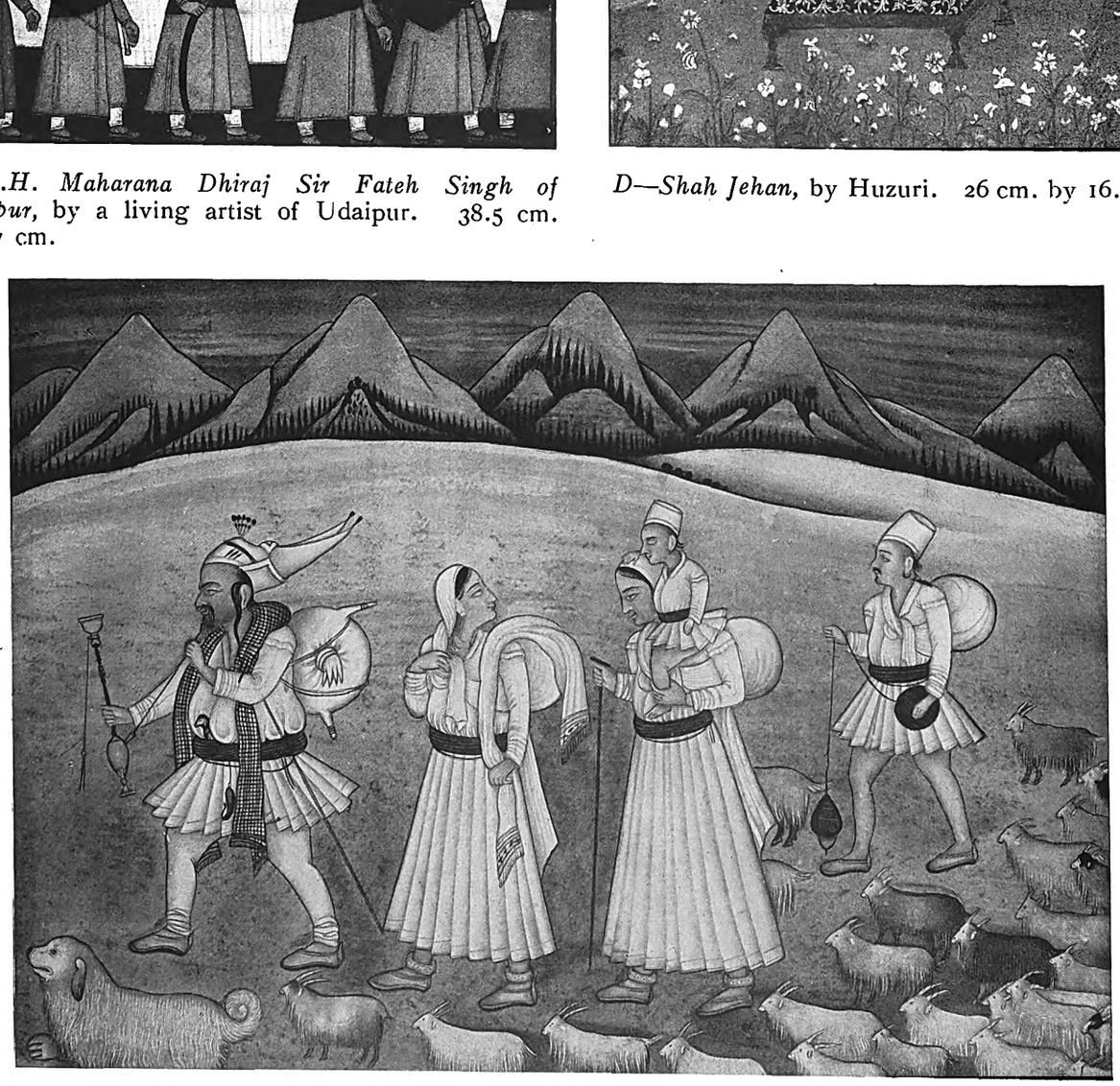
Digitized by Google

Digitized by Google



C—H.H. Maharana Dhiraj Sir Fateh Singh of Udaipur, by a living artist of Udaipur. 38.5 cm. by 27 cm.

D—Shah Jehan, by Huzuri. 26 cm. by 16.2 cm.



E—Gaddis, by a living peasant artist of Kangra. 21.7 cm. by 30.3 cm.
In the possession of Mrs. Villiers-Stuart

Plate II. The Last of the Rajput Court Painters

Digitized by Google

giving it a spontaneous gaiety—a brilliance gathered up and emphasized at Udaipur by the dazzling reflections of jade green trees and white palace walls in the violet blue of the lakes on which the city stands. Here, at last, is the gorgeous East of Western fancy, the East so disappointingly to seek where Western influence has made itself felt. And here Kundan Lal, the King's painter, is still architect, sculptor and designer in chief.

Under him a number of men were working while I was there in the spring of 1924. At the time I saw them they were busily engaged repairing the wall paintings in the famous Rooms of the Seasons in the Jag Niwas Island Palace. As I watched, the work was being done with perfect skill and freedom of touch. One corner room in the series was richly decorated to represent the Rains Season. Black and white cranes rising from the brimming lotus pools flew away across the rolling purple clouds of the Vārsha. The room opening out of it was a complete contrast. Its frescoes illustrated the lovely Season of the Vasanta, the Indian spring. Large trees growing in a flower spangled meadow like the foreground of a Botticelli panel stood round the walls, and the flowering branches of mango, maulsari, neem and zurd-kurnel (the yellow oleander), wove a deep and strikingly decorative frieze.

Painting on the outside walls of houses flourishes at Udaipur. When a wedding is to take place in a Thakur's family the event is announced to every passer-by familiar with Rajput custom, for the great frescoes of elephants or horses—the guardian animals of the courtyard gates—are always painted afresh. These boldly executed and well-balanced designs in vermilion, blue and gold that stand out so conspicuously on the white walls of the palaces show the Mewar artists successfully retain their old Hindu feeling for rhythm.

Portraiture on a small scale, more after the Mughal manner, displays the same feeling. The recent portraits of H.H. Maharana Dhiraj Fateh Singh of Udaipur painted by local artists all show the fresco painters' largeness of design and this sense of flowing line in their composition [PLATE II, c].

In these islands of Rajput influence more is left of Indian painting than it is usual to suppose. Many people familiar with the new national schools of painting rapidly developing at Calcutta and elsewhere, are unaware of the living background from which they spring. And this is not surprising, for in the big towns the photographer has inevitably extinguished the Indian portrait painter as he did the miniature painter of Europe. To ask for a native artist in a British-Indian city is to be told: "Forty years ago such a one could be found; the Saddar Bazaar photographer himself as a boy could do that work. But now, for many seasons it has not been wanted, so he has forgotten, and no one else knows how it was done."

Out in the Punjab villages, however, the fresco painters still ply their trade. At Hoshiapur where the direct track from the hills emerges, and at Amritzar where the railway comes down, some of the old artist families settled when the Himalayan Rajput States fell at length to the Sikhs. Here they worked for their new masters. In many cases it is their descendants to-day who paint the walls of the Gudwaras, the temples where the Granth Sahib, the Sikh Bible is kept, and in most Punjab villages the high gateway of the headman's house testifies to their skill.

But of the old fine work, nothing remains here; to look for that one must retrace one's steps to Udaipur or back through the foothills to Kangra. For the artist and connoisseur in search of what is left in India untouched from the past there is no better field than these deep valleys that the five great rivers of the Punjab have carved on their headlong rush to the Plains.

ROCK-CRYSTALS BY GIOVANNI BERNARDI

BY VILHELM SLOMANN

MESTER GIOVANNI BERNARDI is considered one of the most productive and skilful lapidaries of the Renaissance, and a medallist of distinction. His life[1] has been described in some detail by Vasari, who mentions thirty of his works in crystal as being of special importance, as well as three medals and some coins. Saba di Castiglione extols him as the greatest cutter of gems and dies for coins since classical times, and he met with unreserved recognition from a colleague in Benvenuto Cellini. The latter relates how certain infamous persons had once spread abroad a rumour that he—Benvenuto—was miserably incompetent as a die-cutter; his most ardent wish was therefore to compete with Giovanni, in order, by surpassing him, to put his own

[1] Where not stated to the contrary, the source is one of the following works: *Vasari* (ed. Milanesi), Vol. IV, pp. 371-75; A. Ronchini: *Maestro Giovanni da Castel Bolognese* (Atti e Memorie della RR. deputazioni di storia per le provincie Modenesi et Parmensi, v. IV, pp. 1-28), 1868, which contains the letters of Giovanni; Thieme-Becker Künstler-lexicon: *Bernardi*, 1909. For Benvenuto Cellini see *Vita* (ed. Guasti), 1890, p. 164. Saba di Castiglioni: *Ricordi* (ed. Venzia), 1607, fol. 115 (Ricordo 109: Cerca gli ornamenti della casa).

Digitized by Google

calumniators to shame. "I hoped thus," he writes, "to destroy my many enemies by my art rather than by my sword."

Giovanni was born in 1496 at Castel Bolognese. He worked for many years at Rome for the greatest art patrons of the time, such as Pope Clement VII, Charles V, and the Cardinals Hippolito da Medici and Alessandro Farnese. Letters sent to the last-named between 1539 and 1547 throw a good deal of light on the works of Giovanni during these years when he was living at Faenza, where he died, honoured and respected, in 1553.

I.—It is known by connoisseurs that Giovanni cut various intaglios in crystal after drawings by Michael Angelo. This fact is recorded by all who have written about him, but neither his biographers nor writers on plaquettes have thoroughly investigated this circumstance, which is, nevertheless, an episode of unusual interest in the history of applied art. Vasari writes on the subject as follows:

> For this Cardinal (Ippolito) da Medici Michael Angelo had executed a drawing representing Tityos with a vulture tearing his heart asunder. Giovanni fashioned from this a carving of rare beauty in crystal, and did the like with another drawing by the same Buonarotti, representing Phaethon, who, being unable to guide the chariot of the sun, is precipitated into the River Po, while his weeping sisters are transformed into poplars.

Three Michael Angelo crystals are mentioned by Claudio Tolomei in an undated letter to Appolonio Filarete. At the time when the letter was written, between 1537 and 1547, these two well-known humanists were both in the service of Duke Pier Luigi Farnese, father of the Cardinal. Claudio Tolomei had, on behalf of the Duke, asked Pierino del Vaga, the painter, to do the drawings for some crystals which could be set, together with those of Michael Angelo, in a silver casket; as to this he writes:

> I sent him to the goldsmith, that he might see the three crystals already cut; but when he saw them and realized that they were by Michael Angelo, he wished to withdraw, out of regard for the wonderful art of this master and his work. . . . Only thus far could I persuade him, that he should execute some sketches on the subjects I had given him; but he will not work out the full drawings, nor will he suffer them to be sent to Messer Giovanni (Bernardi). I have accordingly resolved to go myself to Michael Angelo and try all I can do in person; but I cannot say how far it will succeed. If you agree with me in this, you will perhaps speak with the Duke on the matter. Send me a letter (from him to Michael Angelo), requesting him in the most friendly terms to complete the work he has himself begun. I will then spare no pains.

In proceeding to discover whether Giovanni cut two, three, or more crystals after drawings by Michael Angelo, one is led to study the famous catalogue of plaquettes of the Berlin Museum, which includes no less than sixty plaquettes by Giovanni Bernardi, for the most part casts from works in crystal or other stones. When these are compared with Michael Angelo's drawings as reproduced in the monumental work of Karl Frey, it is seen that only three plaquettes are actual copies of definite drawings that have been preserved, and this can hardly be a mere coincidence. In addition to the *Phaethon* and *Tityos* mentioned by Vasari, there is a third drawing with corresponding plaquette representing *Ganymede carried off by the eagle of Zeus*. Michael Angelo executed at least three variants of the *Fall of Phaethon*, of which one is now at Venice, one in the British Museum, and the last and most complete at Windsor Castle [PLATE II, K].

Giovanni, who was able to work from two at least of these drawings at once—namely, the British Museum and Windsor copies—has combined them in various ways, as may be seen from two upright oval plaquettes. In both cases he has, for lack of space, omitted the Zeus group above. In the larger of the two, the one reproducing Giovanni's original crystal [see PLATE II, J], he has based his rendering of the catastrophe in the heavens with some freedom on the cluster of heavily-falling horses in the Windsor drawing, while the spectators on earth—in particular the river-god Eridanus, who looks on with interest, and one of the three mourning sisters of Phaethon, who were changed into weeping poplars—are from the drawing now in the British Museum. In the smaller plaquette [PLATE II, H] all the sisters and one of the horses in the air are reproduced from this latter drawing; two other horses are from the Windsor version. The Phaethon crystal, of which the larger plaquette is a cast, is not known, but a carnelian reproduced in the smaller plaquette was in existence at all events about a century ago, when the Italian sculptor Tommaso Cades took an impression of it, now preserved in his Dactyliotheca in the Antiquarium at Berlin and the German Institute at Rome (Cades 61, 25).

More remarkable than this cast are Cades' impressions of the original *Ganymede* and *Tityos* crystals (Cades 61, 7 and 33), reproduced on PLATE I, E, F, incidentally in the hope that the collections unknown to us, in which the originals are perhaps still to be found, may bring them to light and give them the place of honour they deserve by virtue of their beauty, their skilful craftsmanship, and their unique position among post-classical glyptic work.

The unsigned Ganymede crystal, measuring 65 mm. by 87 mm., the same size as the large Phaethon plaquette, shows Michael Angelo's drawing [PLATE I, B] reversed. Framed in the oval of the stone, the firmness and beauty of line in the drawing are accentuated, and the minutely detailed treatment of the plumage in the drawing is reproduced with the greatest conscientiousness in the hard stone. The clouds, with their soft contours and faint relief, form the aerial background for the bird lifting the youth towards heaven. His face, body, and legs

Digitized by Google

Digitized by Google

Digitized by Google

are finely done; only the twisting of the shoulders and consequent foreshortening of the arms are unsuccessful, and the fluttering drapery is poor and schematic in its effect.

There is in the British Museum a small oval crystal, 60 mm. long, signed IO. C. B. It is called both *Prometheus* and *Tityos*, and shows a Titan in chains, tortured by a powerful bird. It was acquired in 1866 with the Blacas Collection, and remained for long unpublished and unknown by strangers, until its inclusion, in 1915, by Mr. O. M. Dalton in the admirable "Catalogue of Mediæval and Renaissance Gems in the British Museum." This catalogue is, with the works of Babelon, the most important contribution of recent times to the study of glyptic art of the post-classical period. Mr. Dalton supposes that this crystal was formerly in the possession of the Strozzi and that it is one mentioned by Vasari. The latter surmise is hardly correct; the crystal is a smaller and in all respects a weaker replica of the original, which agrees in dimensions (66 mm. by 88 mm.) with the Ganymede, and is here reproduced [PLATE I, F] from the cast of Cades, signed IOVANES B.

The Tityos crystal shows the same skilful and painstaking treatment of the plumage as the Ganymede, but has also, like the latter, its weak points in the drawing of the nude. Possibly the connoisseurs, Medici or Farnese, who held in their hands the hard, clear stone with its splendid relief heightened with gold-leaf, may not have found such flaws so conspicuous as they now appear in the characterless plaster. Nevertheless, we cannot but feel that the powerful beauty of this little relief, which belongs almost entirely to the subject and only in a slight degree to the reproduction, is owing to Michael Angelo, not to Giovanni. The restrained simplicity of conception and treatment which can make of carved gems the loveliest jewels of the past, is markedly lacking in these works, although they may be reckoned among the most peculiar and, in their relation to antique glyptic art, the most independent work of the Late Renaissance.

If now it be asked whether Michael Angelo executed his drawings as preliminary designs for Giovanni, we can answer definitely in the negative. The pathetic and passionate anguish of the Phaethon and Tityos, and the feeling of melting, deeply sensuous eroticism in the Ganymede drawing make the possibility in itself hardly conceivable. Moreover, Michael Angelo was not interested in "useful" art, or, indeed, in applied art in any form. As early as 1506 he wrote to his brother with reference to a dagger-sheath which was giving him a good deal of trouble, that work of this kind was not his *métier*.

The drawings Giovanni used were all executed in 1532 and 1533 and presented by Michael Angelo to his young friend Tomaso Cavalieri. The latest of them, the Windsor version of the Phaethon, Michael Angelo sent by messenger from Florence, where he was at the time, to Cavalieri, then in Rome. There is a letter of thanks from the latter, written on September 5, 1533, which affords a decisive answer to our question. We read:

> . . . Three days since, I received from you my Phaethon, a glorious piece of work. I have shown him to the Pope and to Cardinal (Ippolito) de' Medici, and everyone is eager to see him, for some reason which I cannot explain. The Cardinal has expressed a wish to see all your drawings, and they pleased him so much that he wants to have the Tityos and Ganymede cut in crystal, and with regard to the Tityos I could not but agree; it is now being executed in crystal by Messer Giovanni. I had difficulty enough in saving Ganymede. . . .

This letter explains everything. Messer Giovanni carved the crystals at some time between September, 1533, and the death of Cardinal de' Medici in August, 1535. It is not hard to conceive how the powerful Cardinal would, after all, induce Cavalieri, a mere youth, to give up, *nolens volens*, not only the Ganymede, which he had "saved" on the first occasion, but also the two Phaethon drawings, which, as we have seen from the plaquettes, were also used by Giovanni.

In the Münzkabinett at Munich and in the Hermitage at St. Petersburg there are somewhat indifferent replicas of the Cavalieri subjects cut as gems and intaglios as late as the seventeenth century. Henry Thode has related how the same subjects were taken up and modified in painting by Titian, Caracci, and Rubens, and it is known that they were engraved with architectural and other additions by Beatrizet and Bonasone. We cannot refrain from instancing three hitherto unnoticed proofs that they left their traces in sculpture also, and that their influence spread in a wider circle than would at first be believed.

The most important of these is an oval relief in the Wallace Collection, hitherto little noticed, which, by the courtesy of the former Keeper, Mr. MacColl, has been photographed for this article [PLATE II, L], having never before been reproduced; it is shown much reduced, as it measures 32.4 cm. by 24.5 cm. A great artist, we do not know who, has given the Ganymede plastic form in this bronze. Storm and tempest fill the dark, troubled background; there is grandeur and strength in the powerful flight of the eagle; a languishing fascination imbues the sensuous figure of the darling of Zeus. The replica seems to us to possess a wonderful richness rivalling in effect that of the original composition.

Sarcastically and ambiguously, Sebastiano del Piombo writes in a letter dated July 17, 1533,

Digitized by Google

that Michael Angelo might use Ganymede for a ceiling decoration in the Medici Chapel; if the youth were given a halo he might do for the St. John of the Apocalypse. Ganymede may really have been taken as representing the Apostle by some pious monk. There is, at all events, at Lisbon a Chinese embroidered altar-frontal from the now secularized Lorvao Monastery in Portugal, on which may be seen, in the midst of concentric circles enclosing also Chinese flowers and cloud-forms, scrollwork and mythical beasts, Michael Angelo's Ganymede carried off by the eagle [PLATE I, D]. The sadly-damaged figure shows its origin in the outlines, the pose of the legs, and the fluttering drapery. Whilst this embroidery comes as a messenger from the farthest regions of the world, a cast-iron stove-plate in the Kaiser Friedrich Museum in Berlin [PLATE I, A] shows that the decorative qualities of the Tityos composition received the same popular recognition as did later the *Ganymede* of Rembrandt and other well-known paintings of the seventeenth century.[2]

II.—The masterpiece of Giovanni Bernardi is without doubt the six large crystals in the celebrated Farnese casket in the Naples Museum. The superb silver casket, the crystals, and two of the designs by Pierino del Vaga, after which Giovanni cut his intaglios, were excellently published by Aldo de Rinaldis in the *Bolletino d'Arte*. There is, however, a crystal originally intended for this casket, and of the same unusual size (8.4 cm. by 10 cm.) and horizontally oval form as those here used [PLATE II, M]. With a letter to Cardinal Farnese dated April 21, 1544, Giovanni sends " the four large pieces of the casket," namely, three of those which are to be found in the casket " and the Battle of Tunis, all of which will awaken the admiration of Your Eminence." For reasons unknown this last was rejected. In the lavishly produced catalogue of his collection of jewels and precious objects published in 1910 by J. Pierpont Morgan, the crystal in question is illustrated and described in detail. To the right is a battle between victorious horsemen, wearing conventional antique armour and helmets, and the defeated enemy, who have turban-like headdresses. The left side of the crystal is occupied by a plan with various camp scenes.

That this crystal is identical with the one referred to by Giovanni in his letter as the " Battle of Tunis " is evident from the inscription on a well-known medal, in silver, in the Cabinet at Vienna. On the obverse of this is a bust of Charles V, almost full face, after Titian's portrait of him on the battlefield of Mühlberg [PLATE II, N]; on the reverse is seen a replica of the Morgan crystal agreeing with it in the smallest details, retaining from it the conspicuous signature IOHANNES B(ernardi) F(ecit) [PLATE II, O]. That front and back are taken from different sources is shown by the fact, among others, that the portrait is vertical oval, whilst the subject on the reverse is horizontal, the oval of the latter being, moreover, not merely smaller but shorter than the entire medal; the margin thus produced is broad enough at the two ends to bear the inscription: EXPEDITIO AFRICANA.

The decorative use of maps about the middle of the sixteenth century is no unknown phenomenon: we need only recall the Sheldon tapestry maps now exhibited at the Victoria and Albert Museum. It is more to the point, however, to mention the map of the Western Mediterranean, forming the first of the series of tapestries woven after cartoons by Jan Vermayen in celebration of the expedition to Tunis (Expeditio Africana). The details on the map on the Morgan crystal are, in fact, explained by the representations in these tapestries: the row of arches in the foreground is the great ruined aqueduct, still existing, which in Roman imperial times brought water to Carthage; the tower situated at the point where the spit of land runs out into the sea is the fortified fresh-water spring round which bitter struggles were carried on (as, for instance, that represented in the fourth tapestry); on the spit itself, close by the sea, lies the port of Goletta (compare the twelfth tapestry), while the city with the strong walls beyond the lagoon is Tunis (see the tenth tapestry).

It is known that Vermayen was a land surveyor as well as a painter, and that he went with Charles V on the expedition to Tunis in 1535; further, that in June, 1535, when the struggle was still undecided, a woodcut was sold at Rome showing the position of the army at Goletta and Tunis; and when in the following year, on May 26, Vermayen obtained from the Council at Brussels exclusive right to sell woodcuts showing Tunis and its neighbourhood, it is likely that one of his war maps, which were certainly not known through any other channel, served Giovanni as a copy. It has occasioned surprise that the medal at Vienna, which cannot be older than 1548, as in that year Titian painted

[2] Dalton: *Catalogue of the engraved gems of the post-classical periods in the British Museum*, London, 1915. Planiscig: *Transformierte deutsche Plaketten nach Vorlagen des Giovanni Bernardi; Kunst und Kunsthandwerk*, Vienna, 1917, pp. 411-21. Thode: *Michel-Angelo* (especially Supplement Vol. 2, pp. 257, 253, 256, 258, 262). Claudio Tolomei: *Lettere*, Venice, 1542, fol. 183. Michael Angelo: *Letters* (trans. K. Frey), 1907, pp. 23 ff. and 291; and Michael Angelo: *Poems* (ed. K. Frey), 1897, p. 522. The stove-plate with the subject of Tityos is reproduced in Frida Schottmüller: *Wohnungskultur und Möbel der italienischen Renaissance*, Stuttgart, 1921, p 226. The Ganymede embroidery is illustrated in a very bad drawing in *Catalogo da exposiçao retrospectiva de arte ornamental portugueza en hespanhola*, Lisbon, 1882, Pl. 141, text p. 76. No. 17.

Digitized by Google

H and *J*—Plaquettes from crystals of *The Fall of Phaethon,* by Giovanni Bernardi; *K*—*The Fall of Phaethon.* Drawing by Michael Angelo. (Windsor Castle); *L*—*Ganymede.* Bronze by an unknown artist. (Wallace Collection); *M*—*The Battle of Tunis.* Crystal by Giovanni Bernardi, originally intended for the Farnese Casket. (Metropolitan Museum, New York); *N, O*—Silver medal showing on the obverse a portrait of Charles V, and on the reverse a replica of the crystal illustrated above. (Cabinet, Vienna)

Digitized by Google

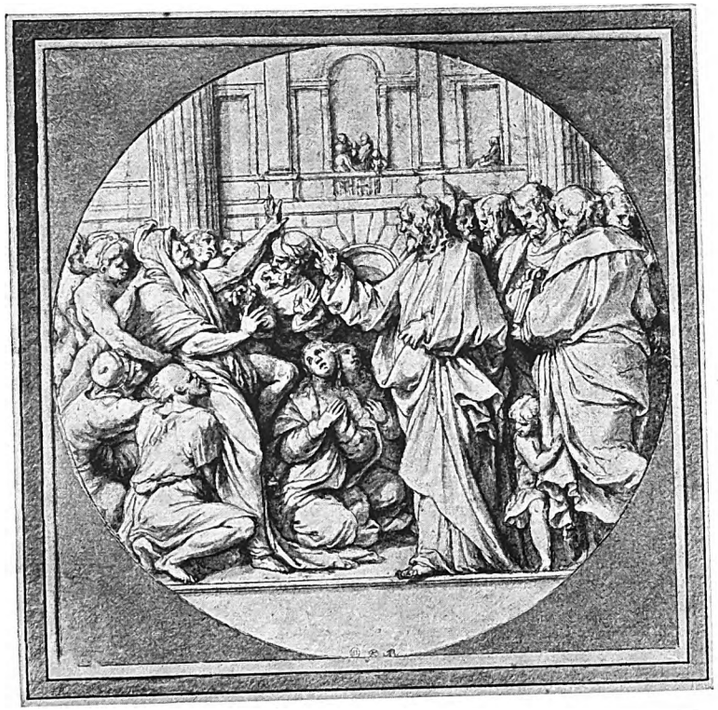
Digitized by Google

Digitized by Google

P, Q—

—T

R, S—



—U

P, Q—Transfiguration; Cleansing of the Temple. Candelabrum crystals by Giovanni Bernardi. (Copenhagen Museum); *R*—Silver casket set with crystals by Giovanni Bernardi. (National Museum, Copenhagen); *S—The Raising of Lazarus.* Drawing by Pierino del Vaga for Giovanni's candelabrum crystals. (Louvre); *T, U—The Road to Calvary; The Resurrection.* Crystals by Giovanni Bernardi set in the casket shown on PLATE III, R. (National Museum, Copenhagen)

Plate III. Rock-Crystals by Giovanni Bernardi

Digitized by Google

the portrait of the Emperor, recalls on its reverse the African expedition, which at that time was thirty years out of date and had no topical interest. The employment of the Tunis crystal shows that Alessandro Farnese, who owned it, had the medal struck. As Vice-Chancellor, that is, Foreign Minister of the Catholic Church, he had frequent dealings with the Emperor, who was, moreover, father of his sister-in-law, Margaret of Parma. It is therefore certainly in accord with the spirit of the times to suppose that Farnese, as an attention to the Emperor, sent him a medal showing him as the victorious protector of the Church in its struggle both against the Protestants at Mühlberg and against the infidels at Tunis.[3]

III.—The first letters written home by Albert Dürer from his great journey to Venice in 1506 contain little about art or about the journey itself, but are almost exclusively concerned with pearls and precious stones which he was commissioned to buy for his patron, Willibald Pirkheimer. Throughout the whole of the sixteenth century Venice continued to be a chief centre for the European trade in precious stones, and Giovanni's letters to the Cardinal show that it was here he bought the ready-cut crystals which he afterwards decorated with artistic carvings. A passage on this subject in a letter of May 1, 1546, reads as follows:

> . . . I have (already) written to you about the bowl. If I may be allowed to execute it, Your Eminence shall see this time what modern artists can do. I will carve it for you after Maestro Pierino's drawing, and I may tell you, on the bottom there shall be a fine carving of Noah's ark and round the inside all manner of beasts and birds; Your Eminence should therefore make up your mind as to the subject ("story"). The drawing can be made while I am on my way to Venice to fetch the bowl, so that no time shall be lost; and Your Eminence must determine whom you wish to be with me at Venice to bargain and pay for the bowl. There are two, one costing 200 *scudi* and the other at 150; but when once it is finished it will be worth 2,000, and I am certain there will be none better in the world. And I am myself so eagerly set upon carrying out this work that I tell you it shall, with God's help, be speedily finished.

The further history of this bowl, which Giovanni states elsewhere is to be "both antique and modern," "a great wonder to see," "a memorial of you (the Cardinal) and of me," is not clear. Perhaps Pierino del Vaga did not do the drawing after all, as he is known to have suffered during his last years from various diseases, which in 1547 brought him to the grave. That the bowl was nevertheless finished is apparent from the last letter extant from Giovanni, dated December 25, 1547, in which he mentions several works he is sending the Cardinal, and names among them "a Deluge submerging the whole world and Noah's ark; a piece of which the like has never yet been seen."

There is in the Bargello at Florence a rock-crystal once, it would seem, in the possession of the Medici grand dukes; it has been reproduced and discussed before, owing to the fact that its beautiful setting, dating from about 1550, was—wrongly—attributed to Benvenuto Cellini. The bowl, which stands on a low foot, has a flat bottom surrounded by a zone of pronounced spiral gadroons. In the middle are the various beasts of the earth walking in pairs up a ramp into the ark, while the patriarch kneels in prayer to one side; the surrounding gadroons show the fowls of the air as if whirling down upon the ark of salvation [PLATE I, G]. This subject corresponds so closely with the "story" we have seen developed in the letter of Giovanni that it seems natural to suppose that the bowl is his work. If this be the case, we may almost believe his great enthusiasm for the subject to be due to the ingeniously thought-out manner in which the gadroons of the rosette are made to play a part in the story itself. The idea has something of the elaborate plays of fancy, the "*concetti*," of the period which appealed to Giovanni. Quite taken up with this conceit, he felt that it was "at once antique and modern," the password by which at that time the advance was made from classical art towards the great Baroque. As a composition the scene in the bottom of the bowl will not compare with the best crystals in the Farnese casket, or the *Cleansing of the Temple* shortly to be discussed; possibly, however, the illness and death of Pierino are a sufficient explanation of this falling-off.

IV.—Vasari refers to two series of rock-crystals carved by Giovanni for Cardinal Farnese. One series, in six circular plaques, was intended for two candelabra which, according to the letters of Giovanni, were carried out in 1539; the other series, of eight plaques, of unknown destination, is mentioned in his letter of April 4, 1546, as "the story of the Cross."

[3] For the Farnese casket see the article referred to of Aldo de Rinaldis, and Plon: *Benvenuto Cellini*, 1883, pp. 296-300. For the Morgan crystal see C. G. Williamson: *Catalogue of a collection of jewels and precious works of art the property of J. P. Morgan*, London, 1910, p. 95 (with references) and Pl. 43. The Expeditio Africana medal is reproduced after Bernhart: *Die Bildnismedaillen Karls des Fünften*, Munich, 1919, No. 159; it is also discussed by Armand: *Médailleurs italiens*, I, 138, to which Hill refers in his review of Bernhart's book (*Numismatic Chronicle*, 1921, p. 159), again pointing out how inexplicable it seems that the obverse dates from 1548 at the earliest, whilst the reverse commemorates an occurrence of 1535; A. Filangieri di Candida: *Le placchette del Museo Nazionale di Napoli* (Le Gallerie Italiane, IV, 1899) expresses the opinion, as to a plaquette after the Morgan crystal (No. 115), that it presumably represents the taking of Goletta, but there is no occasion to lay stress on this, as in the same work this author, following Molinier, at the same time describes in the same manner a quite different plaquette (Berlin, 919). For the expedition to Tunis see Baumgartner: *Geschichte Karls des V*, III, pp. 166-79, and especially Voigt: *Die Geschichtsschreibung über Zug Karls V gegen Tunis*, 1535 (Leipzig, Gesellschaft d. Wissenschaften, Abhandlungen VI, 1874, particularly p. 243 f.). Also for Vermayen, Carel van Mander; in Hymans' translation, I, 225 f., the Brussels privilege is discussed in a note. The tapestries with the Tunis expedition are reproduced in *Conde de Valencia* and Hauser & Menet, *Tapices de la corona de España*, Madrid, 1903, Pl. 56-65.

Digitized by Google

Hitherto all these crystals had been lost sight of; and of the candelabra series, which, according to Vasari, represented *The Centurion of Capernaum, The Pool of Bethesda, The Transfiguration, The Feeding of the Five Thousand, The Cleansing of the Temple,* and *The Raising of Lazarus,* not a single one has been identified with certainty among the many plaquettes of Giovanni.

From the "story of the Cross" series three plaquette reproductions are known: *The Nativity, The Flagellation* (in two variants, at Berlin and Naples), and *The Resurrection*; they are all oval. The five others represent *The Agony in the Garden, The Kiss of Judas, Christ before Annas, Herod, and Pilate, The Bearing of the Cross,* and *Christ nailed and raised on the Cross.* Four of these fourteen crystals are to be found mounted in a silver casket in the Danish National Museum at Copenhagen. Two of them are circular, like the crystals for the candelabra, representing *The Transfiguration* and *The Cleansing of the Temple*; the other two are oval, like the "story of the Cross" series, and represent *The Road to Calvary* [PLATE III, T] and *The Resurrection* [PLATE III, U]. This last crystal is the only one of the four already known from a plaquette cast; it agrees with the cast in composition and likewise in the abbreviated signature IO(annes, for Giovanni). The other oval crystal is unsigned, but there can be no doubt as to its identity; it was sent to Cardinal Farnese with the letter of April 4, 1546, in which Giovanni refers to it as the one "where Christ is led to Mount Calvary and bears the Cross."

The Transfiguration is mentioned by Vasari as the third of the circular candelabrum crystals, and at the Museum in Copenhagen we find it as a composition entirely following the plan of Raphael's painting of the subject [PLATE III, P]. Lastly, we have *The Cleansing of the Temple* —named by Vasari as the fifth of the candelabra crystals—one of the best of Giovanni's works which we know [PLATE III, Q]; and perhaps it was the consciousness of having achieved something of outstanding excellence which led him to sign this one with all his initials: IO. B. DE. C. B. This last crystal shows clearly that Pierino del Vaga must also have executed the drawings for the candelabra series. The kinship between it and the crystals of the Farnese casket is seen in the architectural background and in single figures such as the overthrown naked money-changer, a Silenus-like form, and lastly in the many slender figures, but slightly individualized, with their rhythmic, graceful movements. This supposition is further confirmed by a beautiful drawing executed by Pierino. It was at one time in the possession of Mariette, and represents *The Raising of Lazarus* [PLATE III, S]; it was the model for the last of the candelabrum crystals.

The silver casket throws no light on the wanderings of the crystals on their way from the Cancellaria at Rome to the National Museum at Copenhagen. It is octagonal, and rests on eight slightly depressed ball feet. Inside, on the bottom, is a silver relief depicting *The Last Supper*; outside, on the four narrow sides, are reliefs of *Christ in the garden of Gethsemane,* the *Ecce Homo,* the *Scourging,* and the *Crucifixion,* based on the corresponding subjects in Dürer's little copperplate Passion (Bartsch, 4, 8, 10, 13). On the lid is a seated figure in the round of *St. John the Baptist preaching,* with the Agnus Dei. The casket belonged to the Danish Royal Family and was among the articles saved from the fire at Christiansborg Castle in 1794; beyond this its history cannot be traced back[4] [PLATE III, R].

V.—Though perhaps it is not possible to perceive in Giovanni's works in crystal the strong personal quality which would awaken in us the high admiration bestowed on them by his contemporaries, they are yet, on many grounds, deserving of attention even in our own days; and if the foregoing study has called to mind the central place occupied by glyptic art among the applied arts of the Renaissance, it will hardly have been superfluous. Even as late as the middle of the sixteenth century the leading artists of the time worked on glyptic *Kleinskulptur,* and this branch of art took a place beside goldsmith's work, medals and plaquettes, a place in which in quite another manner it has been investigated and admired in our own time.[5] A still greater importance, however, belonged to glyptic art in the fifteenth century, when all the great artists of Florence, from Donatello to Raphael and Michael Angelo, were permanently influenced by their studies in the Medici collection of gems. The portraits of patricians and princes of the time are hardly inferior to the very best among the cast portrait medals, and among still extant gems with Christian subjects there are works of art of very high worth. Not

[4] *Plon,* l. c. p. 272, Pl. 31.

[5] In Thieme-Becker ten crystals by Giovanni are mentioned as now existing, not counting the eleventh, the portrait of Margaret of Parma, which was hardly a crystal. Hitherto, at all events, it has been supposed that this portrait was an onyx cameo which was acquired with the collection of Consul Smith by George III, and is now at Windsor Castle (cf. Drury Fortnum: *Archæologia,* 1880, Vol 45, No. 287).

In addition to the works discussed above (the Tunis crystal, the doubtful bowl at Florence, and the four crystals at Copenhagen), it may be mentioned that there are at Naples five crystals representing the four Evangelists (executed for Clement VII?) and *The Triumph of Glory,* all named in the Catalogue, 1900, English edition. In the Cabinet des Médailles in Paris there is, in addition to the well-known Golgotha crystal formerly in the Stein Collection, *The Contest of the Horatii and Curiatii* (*La Renaissance de l'Art Français,* 1923, p. 192). The Hermitage at St. Petersburg possesses *The Rape of Deïanira* (Berlin Plakette No. 884, and M. Maximowa in *Sredi collectionerov,* Moskow, 1924, No. 3/4).

Digitized by Google

Digitized by Google

A—Giovanni Borgherini and his Tutor, here attributed to Giorgione. Canvas, 47 cm. by 61 cm. (Sir Herbert Cook, Bart.)

Plate I. A Giorgione Problem

Digitized by Google

without reason is the British Museum onyx cameo with Noah's ark reckoned among the most precious of all the antique and Renaissance carved stones of the Medici Collection.[6]

It is to be hoped that an attempt will be made before very long to draw up a conspectus of the works still remaining of this class, and an exposition of their place and value in the history of art.

[6] Giuliano de Scipione Amici in 1470 cut a carnelian now preserved at Florence, and obtained "per factura et lavoratura d'una corniola cum la testa di papa Paulo cum lo regno in testa . . . ducati cento . . . November 30, 1471" (Armand, III, 162; Cades, 61, 17; and Müntz, *Revue Archéol.*, 1878, p. 208). If the gem-collecting Pope Paul III Barbo was the first to allow his own portrait to be rendered on a medal (Armand), he seems also to have been the first to allow it to be cut on a stone, which has been preserved to the present day. Noah's Ark is not only mentioned in the Medici inventory of 1492, but referred to as early as 1464 as the most precious stone in the collection of Piero, the son of Cosimo, in which it is valued at 300 florins—twice as high as the most valuable manuscript and equal with 100 gold medals weighing 2 lbs. 1 oz. (Müntz, *Les collections des Medici au XV siècle*, 1888).

A GIORGIONE PROBLEM

BY SIR HERBERT COOK

IT has been wittily remarked that Giorgione probably died of a plague of disciples and imitators. Judging by modern criticism their number tends to increase. Take, for instance, Signor Lionello Venturi's big book, "Giorgione e il Giorgionismo,"[1] in which we find a considerable number of what I regard as authentic pictures relegated to a mysterious "Anonimo," who was nothing if not prolific. He might be known as "Il Nemico di Giorgione," as the late Mr. Robert Ross suggested.[2] This retrograde process has now invaded our National Gallery, where the "Giorgione" label on the small *Adoration of the Magi* (No. 1160) has given way to "Bonifazio," and *The Golden Age* (No. 1173) has become "Studio of Giorgione," with a note, "Perhaps by the young Titian."[3]

Amid such a welter of confusion it is a great gain to find solid foothold in the attribution to Giorgione of the so-called "Allington" pictures belonging to Sir Martin Conway, to whom we are greatly indebted for a piece of happy and luminous criticism recently published.[4] To myself the reasoning is incontrovertible, and I fully subscribe to his claim that "beyond peradventure, question, or dispute, the Allington panels are the work of Giorgione." Nay more, he adds, "with the exception of the Castelfranco Madonna, no other picture is more certainly Giorgione's than are these two. A true estimate of his art must henceforward be founded upon them." Years ago I contended for their authenticity,[5] and naturally was taken to task by Signor Lionello Venturi, who humorously calls me a Pan-Giorgionist for my ready acceptance of what to him seem "vulgar caricatures."[6]

I do not propose discussing these two little panels with the *Story of Paris*, but directing attention to another problem which is now presented for the first time. Here we are on far more debatable ground, and to find a solution is no easy matter.

About a year ago there appeared in London, brought over from Italy, a small picture on canvas which was offered me for sale. I secured it, and it now hangs in the gallery at Doughty House, Richmond.[7] The picture represents a man of Jewish type instructing a boy [PLATE I, A] by showing him an armillary sphere, accompanied by the words "Non valet ingenium nisi facta valebunt," which I take to mean "Cleverness is worthless unless founded on facts," a good Renaissance text. The boy grasps a paint brush, a quill pen, a pair of compasses, and a flute, and looks anything but happy at the enforced lesson in astronomy which seems to be proceeding. These paraphernalia apparently typify the artistic temperament of the boy in contrast to the scientific bent of the tutor's mind. The latter is pointing the moral with the forefinger of the left hand, and seems to drive home the lesson with disagreeable insistence. He is clearly offering unpalatable facts for his pupil's good. So much for the subject. The traditional name the group bore was Giovanni Borgherini and his tutor, and the traditional name of the artist was Giorgione. The picture had come down to its present owner by lineal descent from the Borgherini family, and had never been exhibited in public.

Here, then, was a good tradition. Was it worthy of credence? Tradition concerning Giorgione is apt to be unreliable, and at first

[1] Milan, 1913.

[2] *Morning Post*, February 17, 1910.

[3] I quote from a letter of Sir Charles Holmes in the last November number of THE BURLINGTON MAGAZINE (p. 272): "Had such arguments passed without comment, it might have been assumed that they were generally endorsed in England." I cannot discuss here the attributions of these two pictures in our gallery, but I can only reiterate my published conviction that they are authentic Giorgiones. The reasons for the recent change of labels are fully set forth by Sir Charles Holmes in THE BURLINGTON MAGAZINE, Vol. XLII, April and May, 1923, pp. 177 and 230.

[4] THE BURLINGTON MAGAZINE, 1925, p. 129.

[5] "Giorgione" in Bell's series (2nd ed.) and THE BURLINGTON MAGAZINE, 1904, p. 156.

[6] *Op cit.*, p. 255. I was supported in my view by Mons. Ugo Monneret de Villard in his "Giorgione de Castelfranco" (Bergamo, 1904), pp. 26 and 106; and by Dr. Ludwig Justi in his "Giorgione" (Berlin, 1908), II, p. 122.

[7] 18½ in. by 24 in. In re-lining the canvas has lost about ¼ in. The preservation is good.

Digitized by Google

sight the treatment would appear to contradict the name; so does the colour scheme. But the closer the study of detail the less impossible does the name become; in fact, a big problem arises. Is there any analogous painting elsewhere? To this question I think we may return a decided answer. There are two other similar groups, the so-called *Three Ages of Man* [PLATE II, B] in the Pitti, and the *Family Concert* [PLATE II, C] at Hampton Court.

The first of these is traditionally called "Giorgione"; the latter bore till recently the name of Lotto, now exchanged for "Morto da Feltre," about whom anon. Morelli held the attribution to Giorgione to be correct for the *Three Ages*, but he has not been followed by other students of Giorgione except myself.[8] As to the Hampton Court *Concert*, we seem further away from Giorgione, although I cannot help feeling we have the same hand at work; in fact, all three pictures hang together in style and have a peculiar chord of colour. No one has so far satisfactorily explained the Pitti and Hampton Court groups, and now I add a third example to them. The proposal first made by Mrs. Berenson, in her Guide to the Hampton Court pictures (1894), that Morto da Feltre was the painter, has not met with acceptance by critics and has been abandoned even by its authoress. Morto da Feltre, as I know him in his frescoes and paintings at Feltre and Berlin, seems very different in style, deriving in the main from Palma Vecchio, with, in later life, a strong dose of Raphael in his make-up. These formative influences do not seem to show in our three pictures, where Lotto's peculiar style seems paramount: yet his is certainly not the hand at work. All we can say is that, failing Giorgione, some pupil or follower of Lotto is indicated, and there the problem must be left.

In support of the Giorgione attribution historical evidence is forthcoming. Vasari, in his "Life of Giorgione,"[1] writes thus: "In Fiorenza e di man sua in casa di figliuoli di Giovan Borgherini il ritratto d'esso Giovanni, quando era giovane in Venezia, e nel medesimo quadro il maestro, che lo guideva, che non si puo veder in due teste ne miglior macchie di color di carne ne piu bella tinta di ombre." This painting has up to now been missing, but if the possibility of Giorgione's authorship be allowed we may claim the Richmond painting to be the one recorded by Vasari. On the other hand Vasari may have been misinformed, and may have described the picture from hearsay under an erroneous attribution. It is all very curious and puzzling, and offers a problem difficult of solution. The colouring has a non-Venetian quality, somewhat cold in tone and unlike what is commonly expected from Giorgione. The tutor wears a yellow jacket and part of a vermilion red coat shows on his left shoulder, with a black collar; the hair is a cool brown. The boy's dress is green with a crimson red collar; the hair is a warm brown. On the other hand, the mannerism of the pointing forefinger, the drawing of the boy's eyes, and the feeling of expression in the heads can be paralleled elsewhere in the master's work. In short, the figures contain contradictions which baffle a solution that is convincing. To propose Lotto or Cariani is easy for the Richmond picture, but does not fit the other two, yet all three are apparently by the same hand; and so the mystery grows. Perhaps some brilliant proposal may be forthcoming now that the newly found picture is here published.

[8] "Giorgione" (1904), p. 42.

NEW LIGHT ON THE FLEMISH PRIMITIVES

BY SIR MARTIN CONWAY

ROGER VAN DER WEYDEN, ROBERT CAMPIN, JACQUES DARET

THE appearance of the second volume of Dr. Friedländer's comprehensive work on early Flemish painters[1] was a welcome proof that his great enterprise is being steadily advanced. His first volume dealt with the Van Eycks and Petrus Christus; we were then given the result of his ripe experience in connexion with Roger van der Weyden, Robert Campin, and Jacques Daret. It seems a pity that he should not frankly name the Flémalle master Robert Campin. It is true that we have no documentary proof that connects Campin's name with any of the Flémalle master's pictures, but we have constructive proof of equivalent value. Our author refers to Isenbrandt, who stands in exactly like case, and will probably write of Mostaert, who is even less securely identified. If the provisional nickname of an artist can be replaced by a surname, the sooner it is done the better. It is part of Dr. Friedländer's plan not so much to give us the result of his studies in a lucid chronological statement, but to show us the line of observation and argument by which he has reached his conclusions. This necessarily involves the discussion of several pictures out of their chronological order. He fixes first certain points in a painter's career which can be dated and to which definite works belong, and then he shows how the rest of his surviving production is to be fitted in between the fixed points. It is thus, in his

[1] *Die altniederländische Malerei.* Vol. II: *Rogier van der Weyden und der Meister von Flémalle.* Max J. Friedländer. 152 pp. + 79 pl. Berlin (Paul Cassirer). M.30.

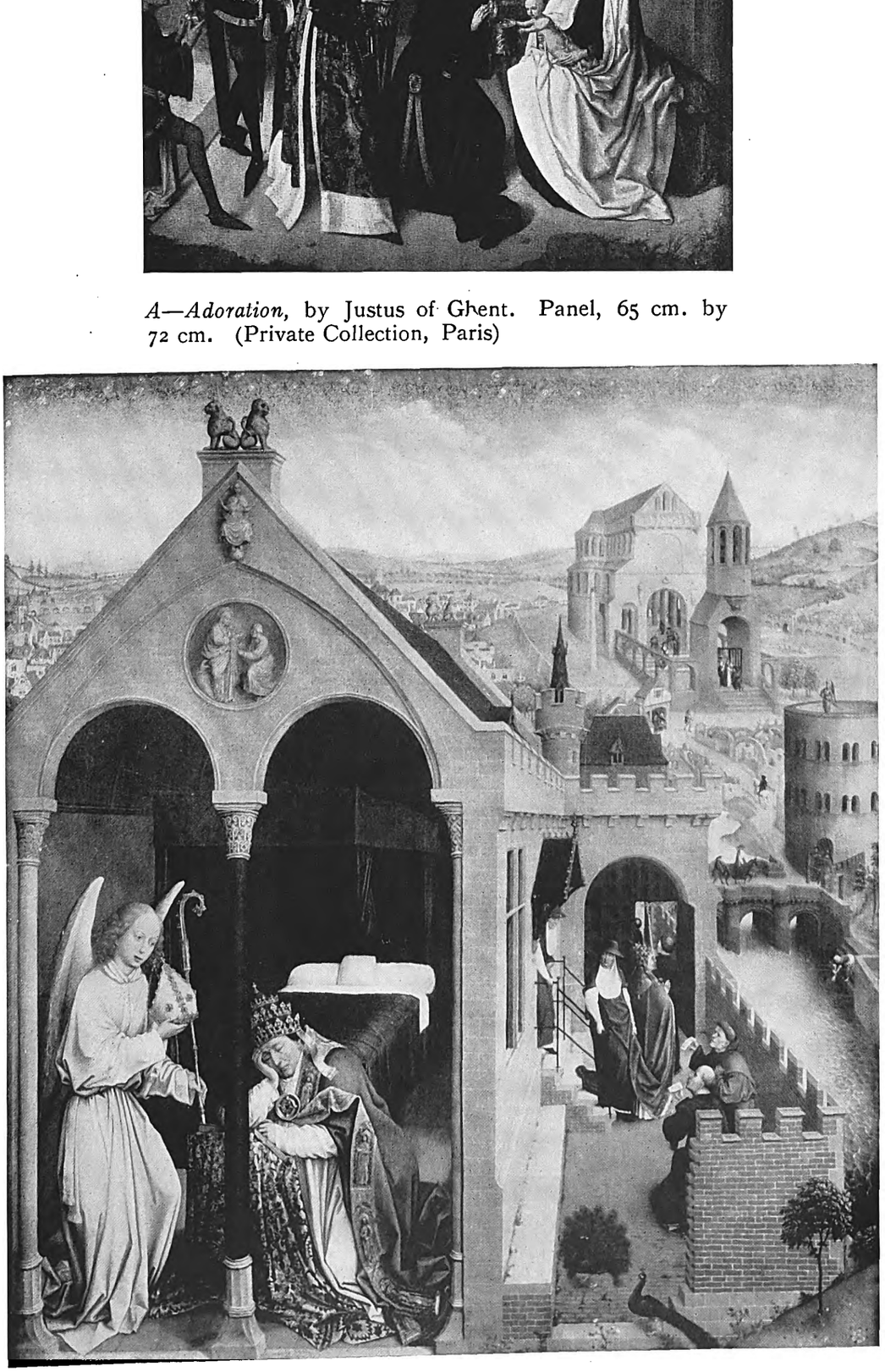
Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

A—Adoration, by Justus of Ghent. Panel, 65 cm. by 72 cm. (Private Collection, Paris)



B—The Dream of Pope Sergius, by Roger van der Weyden. Panel, 90 cm. by 81 cm. (Mr. M. Friedsam, New York)

Digitized by Google

first chapter, that he approaches Roger. In his second he deals with the half-length Madonnas and with the portraits, several of which (as Hulin has shown) formed part of such diptychs. A satisfying chronological order for these also is evolved. Next comes a chapter which analyses Roger's art. We are thus led to the study of his contemporary Jacques Daret, about whom there is little new to be said. It is only when this foundation has been laid that we are carried back to Campin, the known master of both the others, and are shown the probable order in which his surviving pictures were painted, and instructed in the character of his art. A discussion of the relation of Roger to Campin has a chapter to itself, but the riddle how it came to pass that Roger was officially described as a "Master" in 1426 at Tournay itself, while in 1427 he became Campin's "apprentice" is only explained by the same peradventures as others have been forced to employ. A short chapter on Roger's influence completes the text.[2]

This is followed by an invaluable catalogue of all Roger's known pictures arranged in chronological order, with mention of replicas, copies, and copies of parts of them. Campin's pictures and then Daret's are similarly treated, and finally we are given an annotated list of pictures which stand near to Roger—school works, copies of lost paintings, important imitations, and so forth. Seventy-nine well printed plates contain reproductions of a large proportion of the hundred and twenty-eight different compositions included in these three lists.

The most startling novelty put forward by Dr. Friedländer is connected with the well-known picture of the *Exhumation of St. Hubert*, which is in the National Gallery, and may be attributed to about the middle years of the fifteenth century. It now appears that it is a panel from some larger composition, whereof another panel is in the Friedsam Collection in New York, formerly in that of Lord Taunton. The size of both panels is the same (90 cm. × 81 cm). The subject of the latter is the *Dream of Pope Sergius* [PLATE I, B]. It appears that the Pope dreamed that St. Lambert, Bishop of Liège, was dead, and he thereupon appointed St. Hubert in his place. The picture was probably painted for St. Peter's Church at Liège, an assumption confirmed by the figure of St. Peter in a central position over the high altar in the London panel. The view of Old St. Peter's at Rome in the background of the second panel is thus also aptly accounted for. If the round tower on the right, near a bridge-end, does duty for the Castle of St. Angelo, the two possess only rotundity in common.

The London *Exhumation* is generally attributed to an anonymous master who was held to be one of the earliest of Roger's pupils. To him were also attributed the *Marriage of the Virgin*, which is in Antwerp Cathedral, the Edelheer copy at Louvain of Roger's *Descent from the Cross*, a *Portrait of a Woman* belonging to Mr. Heseltine, and a drawing of a Procession in the British Museum which W. H. James Weale published many years ago in *Le Beffroi*. I find among my notes the statement that the first four were grouped together by Dr. Friedländer himself, and that the drawing was added by Dr. Winkler. The said painter was held to show the influence both of Campin and of Roger, but also to manifest an equal independence in the presence of both influences. To all this Dr. Friedländer makes no reference whatever beyond these two lines: "Almost universally erroneously attributed to a follower [of Roger]. In my opinion a first-rate original, of about 1450." This important change of opinion is not discussed or even (I think) referred to in the main text. It is merely incidentally and thus briefly indicated in the catalogue. Needless to say, no English student will approach, with any feeling short of willingness to assent, an attribution which would add to our Rogers in the National Gallery so comprehensive and entertaining a work. With the best will in the world, however, I find myself unable to accept the gift. The personality of the painter of the *Exhumation* seems to me wholly different from Roger's. He has different ideas of composition, different human types, a greater naïvety, a lesser mastership. The Friedsam panel seems to me yet further removed from Roger. The awkward structure of the composition is unparalleled among his works, though common enough among his immediate successors and followers. The convention of an open room filling the left half of the picture, with the outside courtyard on the right and the city and landscape behind—an assemblage of incidents artificially held together—is one for which I find no Rogeresque precedent, whereas it is not out of place in the work of the painter of the *Marriage of the Virgin* in Antwerp Cathedral. The composition of both pictures carries us back to that of Campin's *Marriage of the Virgin* at Madrid, which displays simultaneously events occurring both inside and outside the same building.

Another interesting attribution to Roger is that of the portrait at Antwerp of the man with the big hat who holds a long arrow or dart in his hand. When it was shown in the Paris Exhibition of French Primitives it seemed to me better at home than it does in the company of Roger's portraits. I think of it not as by the French artist who painted the well-known picture of *The Man with the Glass of Water*, but as

[2] There is an apparent obscurity on page 12, where Roger is stated to have become Campin's apprentice on March 5, 1426, while a few lines higher up the date is given as 1427. The reason is, of course, the change in the date of New Year's Day, which is not mentioned.

Digitized by Google

coming out of the same pictorial region. Affinities to Roger may be traced in the Antwerp portrait. I grouped it for several years amongst his works, but it never seemed at home in that company.

The definite attribution to Roger of the frontispiece miniature in the MS. "Chronicles of Hainault," which is in the Brussels Library, is likely to be generally accepted. In old days it was ascribed to Memling, then to Van Eyck. Waagen in 1847 was the first to claim it for Roger on the ground of its resemblance to the *Seven Sacraments* at Antwerp. The design of the miniature is obviously in the style of our artist. The impediment to the attribution is that painters and miniaturists belonged to different guilds, and it was illegal for one to invade the other's province unless he were in the direct employment of the Duke. The "Chronicles" in question were the French translation made by Jean Wauguelin, who was much employed by Philip the Good to translate works for his library. A frontispiece copied from this by less gifted painters appears in several other of Wauguelin's MSS. Only the example in the Brussels "Chronicles" can demand recognition as the actual handiwork of Roger, who may well have made it to the Duke's order.

Our author's analysis of the work of Campin is interesting and masterly. He shows how much Roger derived from him and how, at a certain moment, their relative positions were reversed and Campin became the recipient, Roger the giver. The chapter which occupies pages 76-80 in this volume is too full of fine observation and close argument to be abstracted here. It demands the most careful study. In a brief passage on page 54 Friedländer indicates emphatic dissent from those who find the expression of racial differences between Flemish-Dutch and Walloon-French artists of this period. Of course, one general hood covers them all, but under that hood such a divergence seems to me, at any rate, very plain to see. Perhaps it is easier for one who stands outside the inevitable prejudices of nationality to judge on such a matter. This, however, is a thesis which I have neither here the space nor now the time to develop.

DIERICK BOUTS AND JOOS VAN GENT

In the third volume[3] of Dr. Friedländer's work, though the names of Dierick Bouts and Joos van Gent only appear on the title page, the author also deals with Albert van Ouwater, Albert Bouts, and the anonymous painter who is known as the Master of the Tiburtine Sibyl. It follows the same plan as the previous volumes of the series. In the text the author proceeds from definitely authentic pictures to consequential attributions with no regard to chronological order. Following on the analysis thus made, the chronological arrangement of the pictures is arrived at and is set forth in a catalogue following the text. The remainder of the volume is made up of ninety-three plates, reproducing most of the pictures discussed, but with one or two very important omissions of pictures of first-rate significance for the argument, whereof photographs are not easily obtainable. Specially to be regretted is the absence of the *Crucifixion* triptych in the Church of St. Bavon at Ghent, which Dr. Friedländer identifies as painted by Joos van Gent before his departure for Italy.

The author deals with Bouts at considerable length, analysing his style minutely, and suggests that he left Haarlem about 1440, when he was probably forty years of age and a mature artist. He discusses his possible relation with Hugo van der Goes, who may have worked in his studio before 1468. Notwithstanding differences in the recorded measurements of the pictures, he thinks that the beautiful wings of *Heaven* and *Hell* at Lille and in the Louvre may have belonged to *The Last Judgment* painted for the Town Hall at Louvain. He assigns the four panels in the Prado to about the year 1445, the Granada Altar to 1450, the National Gallery Entombment to about 1455, and the Louvre Lamentation to about 1460.

Attempts which have been made in recent years to assign pictures to Albert van Ouwater do not meet with very much approval at his hands. In addition to the historically authentic *Raising of Lazarus*, the only other picture that he attributes with any conviction to Ouwater is the *Head of a Donor* in the Metropolitan Museum at New York, which was first published by Weale in his Van Eyck book; but he reproduces an interesting drawing in the Berlin Print Room which he thinks is a copy of another *Raising of Lazarus* by Ouwater, which has disappeared. He will not accept the *Virgin and Child* in the New York museum, which he thinks is by another unidentified follower of Bouts, and in this connexion he groups together some half a dozen Dutch pictures by different unidentified painters.

Albert Bouts receives as much attention as his very moderate art deserves, and thirty-one pictures attributed to him are assembled in the catalogue but not arranged chronologically. Dr. Friedländer attributes to that very interesting painter, the Sibyl Master, the *Marriage of the Virgin* in the Johnson Collection, the *Raising of Lazarus* in the Museum at Mexico, and the *Crucifixion* in a private collection in Paris.

[3] *Die altniederländische Malerei.* Vol. III: *Dierick Bouts und Joos van Gent.* By Max J. Friedländer. 144 pp. + 93 pl. Berlin (Paul Cassirer). M.30.

Digitized by Google

It is, however, when he comes to deal with Joos van Gent that he breaks new ground and makes suggestions of notable interest. Besides attributing to his Ghent period the triptych in St. Bavon's above referred to, a work which scarcely offers promise of the painter's later achievement, he gives to him the *Adoration of the Magi* in the Blumenthal Collection in New York; and he is inclined, I think with reason, to consider as his another picture of the same subject which is best known from its reproduction in the Odiot Sale Catalogue [PLATE A]. He will have nothing to do with the attributions made by Bernath, either in the matter of pictures or of tapestries, nor is he any more hospitable to Venturi's enterprise.

An important part of his essay deals with the complicated æsthetical lucubrations of Schmarsow concerning Melozzo da Forli's possible share in works attributed to Joos van Gent. That the Flemish artist was powerfully influenced by Melozzo, and, indeed, by his Italian entourage in general, is clear; but it is no doubt an exaggeration to say that any of the pictures now attributed to Joos van Gent were actually designed by Melozzo or any other artist. The development of Joos from the time of his arrival in Italy is a most interesting subject to work out, but it is more a matter for the eye of the student than for lengthy verbal descriptions. This, indeed, is one of the pitfalls which await writers upon works of art who are tempted to describe in words (and even then insufficiently) appearances which immediately leap to a spectator's eye and, in the presence of photographic reproductions, require only the barest mention. Dr. Friedländer devotes no small space to examination of the pictures painted by Joos for the decoration of the small Study in the ducal palace at Urbino. These pictures, which still exist at Paris and Rome, have been much neglected; but our author has found sufficient ground for comfortably fitting them into the space now vacant upon the walls of the Study and determining the order in which they stood and to some extent the order in which they were painted.

It is evident that their painter must have had over him an authority who prescribed types and many details. Nevertheless, the personality of the painter makes itself felt. The Italian influence, and specifically that of Melozzo, is yet more apparent in the surviving pictures of the Seven Liberal Arts which decorated the Library of Duke Federigo. Nevertheless, Dr. Friedländer sees in them not only the design but also the handiwork of Joos. His reference to the picture at Windsor, which likewise came out of the same palace, is very brief, and he appears not to be acquainted with the portrait of Guidobaldo I dei Montefeltro at Bergamo (who is seen in the background of the Windsor picture), or of another portrait in the collection of Mr. James Mann, both being obviously by the same Flemish painter as the palace picture.

In conclusion, let me again assert, and with emphasis, that in this book Dr. Friedländer has added a masterly contribution to the history of Flemish art. All future study of the subject must, as it were, start anew from this foundation. He has summed up for us the result of the life's work of a man of singular ability, singular opportunities, and an utterly unprejudiced desire to attain the truth. A word of congratulation may be offered on the rapidity with which these valuable volumes are following one another, leading us to hope that others will before long be in our hands, and that these authoritative expressions of the views of the most learned writer upon this school of art will be completed within a measurable limit of time.

AN UNPUBLISHED RUBENS PORTRAIT

BY AUGUST L. MAYER

IN the later autumn of 1628, during his second visit to Madrid, Rubens painted all the members of the royal family. In his letter to Peirese, dated December 2, 1628, he speaks of an equestrian portrait of the King which he says he is painting, and for which the King visits him every day. The letter, freely translated, continues: "Also I have accurately painted the heads of the entire royal family, having been given every convenience to paint from life, by order of the Serenissime Infanta (Margareta)." Pacheco, too, mentions these portraits. He says, in his "Arte de la Pintura," I, 132: "First he painted the King, the Queen, and the Infanta in half-length to take with him to Flanders. He made, in all, five portraits of the King. . . ."

In the inventory of the artist's effects we find mentioned two portraits of the King, one of the Queen, and one of the Infante Don Fernando (Nos. 113, 115, 116, 123), which must certainly be connected with those works executed in Madrid.

The originals have hitherto been regarded as lost. The portraits of the King and Queen, also that of the Cardinal Infante Don Fernando in the Pinakothek, Munich, came from the Düsseldorf Collection, and very probably originally from Spain. They are studio replicas, and even the portrait of the Cardinal, which Dr. Rooses still holds to be genuine, can hardly

Digitized by Google

claim to be the example included among Rubens's effects. The genuineness even of the better examples of the King and Queen's portraits in the Hermitage is denied by all modern critics. We need not consider other old copies.

The original of one of the royal portraits seems now to be found, and is reproduced herewith. It is a *Portrait of King Philip IV*, on panel, showing him at the same age and in the same pose and dress as do the others; but it is infinitely superior to them. The original freshness is well preserved and gives the impression of being really painted "accurately and with every convenience from life." It is distinguished by all Rubens's mastery as a portrait painter, and is expressed in that intimate and high-spirited style adopted by the master when he was painting a sitter who specially appealed to him. It is particularly interesting to the student to notice how strongly it betrays the influence on Rubens of his study of Titian's masterpieces in the Madrid Royal Collections.

AN UNKNOWN PORTRAIT BY ZURBARÁN

BY MORTON BERNATH

THE study of the art of Francisco de Zurbarán has lately become very popular. Since the Spanish Exhibition in the Grafton Galleries in 1913-14, it has become apparent that this painter has to be regarded as one of the leading masters of the classic period in the history of Spanish painting in the seventeenth century. It is certainly no exaggeration to say that his place is next to those of Velazquez and Murillo. This heightening of interest is all the more impressive because very little was heard of Zurbarán before the time of Karl Justi. Now we can refer to the books of Cascàles y Muñoz and Dr. A. L. Mayer,[1] in which the reader will find ample information about the artist's life and art, together with numerous illustrations of his work.

Zurbarán was first and foremost a painter of religious and historical subjects, the latter being almost always connected with ecclesiastical history. But his saints, the male as well as the female, often appear in their uncompromising realism as portraits taken from the master's immediate Spanish surroundings. Comparatively few direct portraits by Zurbarán seem to have come down to us, and those hitherto known represent, with few exceptions, religious figures.

The purpose of the present note is to make known a portrait by Zurbarán, hitherto unknown, although in many respects very remarkable. At first sight it does not appear to be at all characteristic of the artist; indeed, if it were not for the complete signature one might well be tempted to think rather of the great North Italian portraitists of the declining cinquecento —there is something so free and lively in the style, something altogether in contrast with the sombre majesty of the master's usual work. Nevertheless a careful study of the picture, quite apart from the signature, reveals, especially in the technique, the brush of Zurbarán. Indeed, to those who have closely studied the artist's early work there will be no inconsistency in the theory that the portrait, different as it is from its author's characteristic creations, belongs to an early period from which probably no other work has come to light. In passing, I may recall the fact that we know nothing of the artistic parentage of Zurbarán and that no surviving work bears an earlier date than 1623, except one very youthful experiment of 1616. It may also be useful to keep in mind that the learned chronicler of Spanish art history, Palómino, reports that Zurbarán "considered Caravaggio as his master." Our picture clearly betrays the study of the Italian painters of the late Renaissance, and this is especially apparent in the colouring, which is very subtle and is expressive of airiness and light, and of an interest in the most delicate transitions of tone. If we were to assign a definite date, we should be tempted to put it at the very outset of Zurbarán's career. By doing so, the historical, or rather the biographical, importance of the work will be sufficiently obvious.

The drapery of the background is dark green with smoothly painted passages in a brighter note. The sitter, whom we may guess to have been an artist or a man of letters, wears a coat of richly designed gold brocade on a dark blue ground, faced with light blue, and a white shirt. The beauty of the colouring is the most striking characteristic of the portrait, but the modelling of the face and the fine drawing of the greyish hair are admirable. However, to most observers, the charm of the picture consists less in those technical qualities than in the sense of inner life and personality so subtly suggested by the eyes and by the suavity of the face as a whole; it is this spiritual quality that gives the picture an important place in Zurbarán's work.

It is to be regretted that the artist did not date the painting. The signature is clear enough,

[1] J. Cascáles y Muñoz, "Francisco de Zurbarán" (Madrid, 1911); A. L. Mayer, "Die Sevillerner Malerschule" (Leipzig, 1911), p. 14 *sqq.*; and "Geschichte der spanischen Malerei," 2nd ed. (Leipzig, 1922), p. 311 *sqq.* Cf. also the articles of this author in THE BURLINGTON MAGAZINE.

Digitized by Google

Portrait, here identified as by Zurbarán. Canvas, 72 cm. by 64 cm. (Dr. Erwin Rothenhäusler, Nidberg, near Mels)

An unknown Portrait by Zurbarán

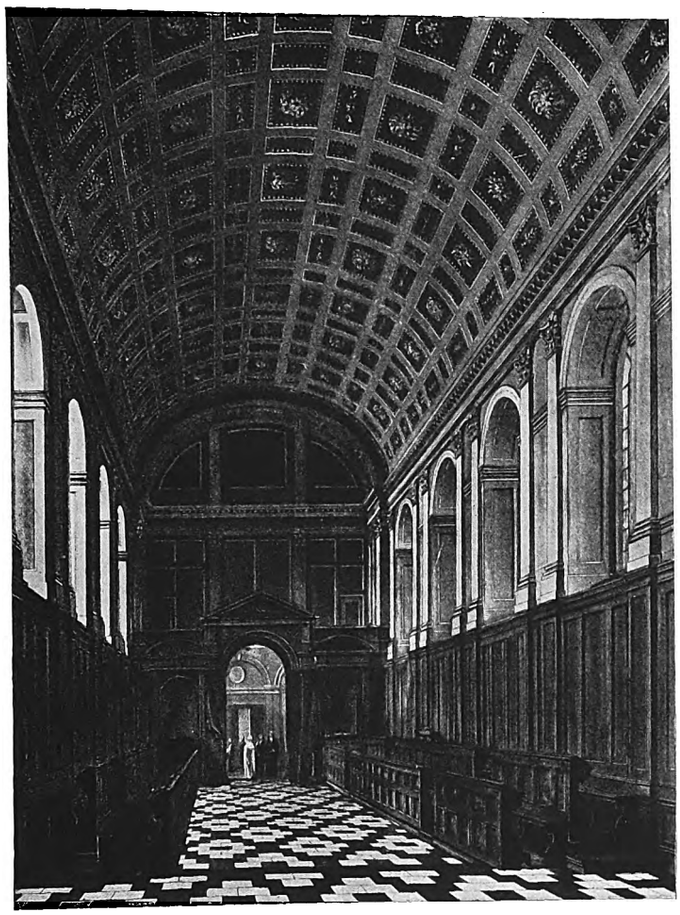
Portrait of Philip IV, here identified as by Rubens. Canvas, 63.5 cm. by 48.9 cm. (Messrs. Duveen Bros.)

An unpublished Rubens Portrait

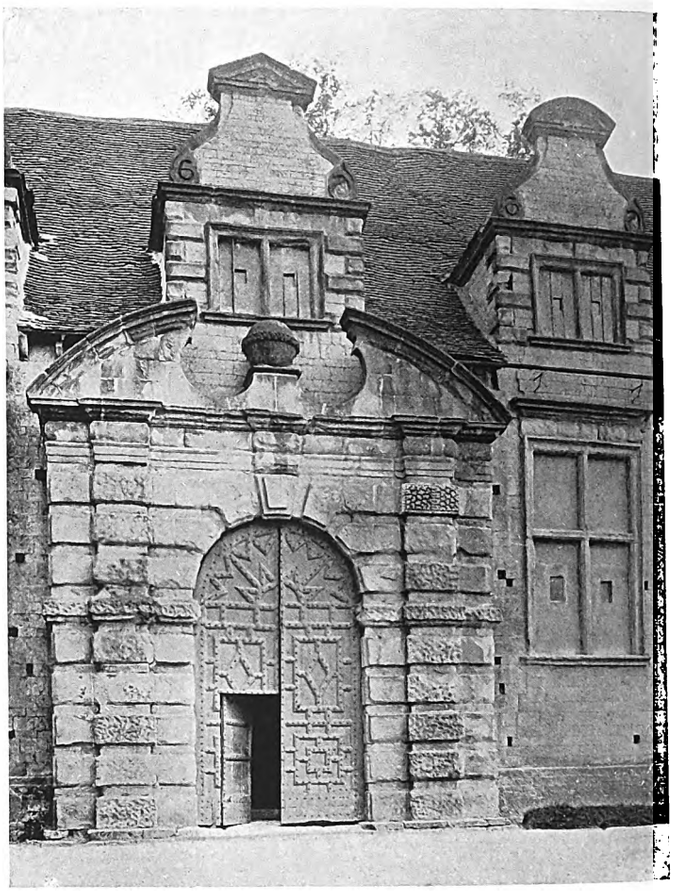
Digitized by Google

Digitized by Google

Digitized by Google



A—Clare Hall Chapel, by Sir James Burrough and James Essex. 1763-9



B—Bolsover Castle; door in the riding school. *c.* 1630

C—Fellows' Building, Christ's College, Cambridge. 1640-2

Robert Grumbold and the Architecture of the Renaissance in Cambridge—II

Digitized by Google

beyond all doubt genuine, and corresponds with the hitherto known signatures on Zurbarán's paintings,[2] for instance, on the great altarpiece for the Carthusian monks of Jerez, completed in the year 1638.

Referring to the great affinity of this portrait with the works of North Italian portraitists, as pointed out above, the idea occurs to me that Zurbarán may have made in his early years a journey to Italy. This would, of course, conform to the habit of Spanish painters. Still, this remains a mere hypothesis which is slightly supported, however, by the fact that the present owner of the painting, Dr. Erwin Rothenhäusler of Nidberg near Mels, found it many years ago in a small town of North Italy where it had been regarded as the work of an Italian painter (the signature was then covered with dirt). Should such a journey ever be proved to have been made by Zurbarán, his artistic origin and evolution would be easier to explain.

[2] Cf. Museo nacional de pintura y escultura. "Catálogo official de la exposicion de Fr. de Zurbarán," por D. Salvador Viniegra (Madrid, 1905), with numerous facsimiles of signatures on Zurbarán's paintings.

ROBERT GRUMBOLD AND THE ARCHITECTURE OF THE RENAISSANCE IN CAMBRIDGE—II

BY GEOFFREY WEBB

IN the year 1699 Grumbold was employed on some rebuilding and alteration to the North transept of Ely Cathedral. Some of the work is in imitation of the surrounding Romanesque, but there is a Tuscan doorway which shows the improved quality of his later work that was remarked in the gateway feature of Clare West Range. The discipline of working under Wren and the increasing habituation to the Classical forms have killed nothing of value in the artist of the staircase tower at St. Catharine's College and the little porch and tower at Clare, which, for all that they looked back in manner, were perhaps the most valuable of his earlier works. The Ely doorway was for long attributed to Wren himself, but Mr. Caroe has recently shown this to be a work of Grumbold, with Wren's name mentioned in the contract, among others, merely as a referee in matters of cost.

The rebuilding of St. Catharine's College has already been referred to above and in the first part of this article. The building accounts are not so detailed as those of Clare, but Grumbold's name is mentioned at the outset:

1673/4—76/7. To Mr. Elder, surveyor, for his journey from London and charges here ...	£8	0	4
To Robert Grumbold for surveying	2	3	0

and later in regard to the chapel there is mention of "£100 to Robin Grumbold, the stonecutter." These and certain marked similarities of detail and treatment, especially in the windows, make the attribution fairly certain. The chief features of the earlier work on this college have already been discussed in dealing with Clare, and only the chapel remains (illustrated in Part I[1]). This, it would seem, must have been begun about 1699-1700, and was consecrated in 1704. The treatment of the side next the court (shown in the illustration), with its brickwork spaced into panels with plain stone framing, suggests that Grumbold had gone again to Wren to borrow, this time from his chapel at Pembroke College; but the design of the blank east wall, with its niches and pediment and stone ornament, is entirely his own, and shows again that delicacy and real ability in design which we have remarked at Ely and Clare. Unfortunately, the Virginian creeper has been allowed to grow and blur the outlines of this fine work, which can only be properly appreciated in the Ramsden building, James Essex's reproduction of it on the other side of the court. Here it may be remarked that there has been rather too much greenery allowed to obscure the river front at Clare, which in consequence cannot be appreciated in its entirety from any one point.

The Loggan engraving of St. Catharine's reproduced with the first part of this article[2] shows the original scheme for the completion of the college as a four-sided court; the date is about 1688. The present arrangement is due to James Essex at the time when the Ramsden building was undertaken in 1753, and the houses, yards, and gardens which lay between the college and Trumpington Street were swept away. It was among these properties that Robert Grumbold had his house and yard.

Apart from small undertakings, such as the gate piers of Jesus College, the only other important work of Robert Grumbold is the old bridge and gateway at St. John's College. It is known that he carried out the work, and the entries in the accounts quoted by Willis and Clark: "Spent with Mr. Langland and others in advising about a model for the bridge . . . 19/9" does not seem to me conclusive against his authorship of the design. For example, at Trinity there are two mentions of models—one in the library accounts of a payment to Grumbold himself of £2, and one in Grumbold's own account book of a payment of £31 to the actual makers of the model—and neither of these

[1] BURLINGTON MAGAZINE, December, 1925, p. 317, Pl. II, F.

[2] December, 1925, p. 317, Pl. II, E.

Digitized by Google

payments indicate who made the design, which we know to be by Wren. The date of the bridge and gate is 1696-1712, and together they form one of the most delightful compositions of the period at Cambridge.

Grumbold's work covers the middle period of the true Renaissance movement at Cambridge. Before his time the only work which gave any indication of a grasp of the principles of orderly classical design, or of " growing out of " the undisciplined Caroline exuberance of such buildings as the east gate of Clare or the chapel of Peterhouse (1628-32), was the Fellows' building at Christ's College (1640-42). After him there was much building at Cambridge by London architects, notably Gibbs; and at the latter end of the movement two local figures, Sir James Burrough, the Master of Caius College, and James Essex, a local builder-architect, are to be found in co-operation in many building works, chiefly alterations and Italianizing of Gothic courts, etc. The best joint work of these two is Clare College chapel (1763-69), the completion of the rebuilding which we have followed through Restoration times. The credit for this design is hard to apportion. Burrough was an amateur whose finger was in most architectural schemes of his time, notably the library and Senate House schemes, which raised such uproar and ended in Gibbs's fine conception being left a fragment. In this affair Burrough would appear to have been on the side of the angels as against the Duke of Newcastle. There is a building of no great distinction by him at Peterhouse, and a design extant for Trinity Hall and other smaller and less creditable works too many to enumerate. As to the Clare Chapel, Burrough certainly gave the original scheme and lived to see the building begun; but on his death in 1764 the work was carried on by Essex, who is recorded in the accounts as being paid not only for superintending the works, but also for making designs and working drawings. Essex was by no means an insigificant country builder. The favourite architect of Horace Walpole, and himself an authority on Gothic building, he was a man of sufficient architectural prestige to meet Burrough on fairly equal terms, though, of course, it was very much to his interest to conciliate in every way the architectural ambitions of such a very influential gentleman.

Externally the chapel is quite unpretentious, and though it is strictly Italian in style, does not appear out of scale or keeping with the typically Caroline east front of the college. The interior [PLATE A] is certainly among the most charming compositions of its kind in the University. The octagonal antechapel, with its curious dome and lantern, makes with barrel-ceilinged rectangular chapel a spatial relation which, if a little theatrical, is at least distinctive and quite in the spirit of the rest of the college, where the multiplicity of features and examples of every phase of Renaissance architecture almost exhaust the possibilities of that style. The effect of this relation of the chapel and antechapel is heightened by the treatment of the walls in regard to colour and the lighting, the woodwork and warmer colour of the walls of the side-lighted chapel contrasting strongly with the grey-white top-lighted octagon. Some unfortunate stained-glass windows in the chapel have still further increased this effect. The whole of this aspect of the design is a good example of that increased preoccupation with calculated romantic vistas through interiors arranged in suites which is characteristic of the later eighteenth-century architects, notably the brothers Adam.

The Fellows' building at Christ's College is one of two Renaissance buildings at Cambridge as to the authorship of which we have no direct evidence. The other is the Pepysian Library at Magdalene, an interesting building, but one rather off the main track of Renaissance development and outside the scope of this article. The date of the Christ's building, 1640 to 1642, is established by various documents, letters, subscription lists, college orders, etc.; but the accounts are missing, and in consequence there are no real details. For long this building was loosely attributed to Inigo Jones, with all other fairly pure Renaissance buildings dating from before the Commonwealth and a good many subsequent to it. The work of Mr. Gotch and others has at last brought an ordered critical method and good sense to bear on these Inigo Jones ascriptions with startling results. Jones's work has been reduced to a comparatively small and much more homogeneous output, and much that might have been ascribed to him on some plausible stylistic grounds has been shown to be the work of John Webb or Roger Pratt. Our knowledge of these last two men has been greatly increased at the same time. As to the building at Christ's, as Willis and Clark point out, the fact that the architect is not mentioned in Evelyn's notice of the building—" a very noble erection, especially the modern part, built without the quadrangle towards the garden, of exact architecture "—is very significant. Inigo Jones would hardly be omitted here.

The exterior characteristics of the building [PLATE C] suggest an architect who had absorbed a good part of the classical spirit but not quite all. The windows, for example, are good in detail, but have a squareness that is reminiscent of the Tudor tradition, and the Ionic pilasters at each end of the front show a similar broad, flat clumsiness that is distinctly old-

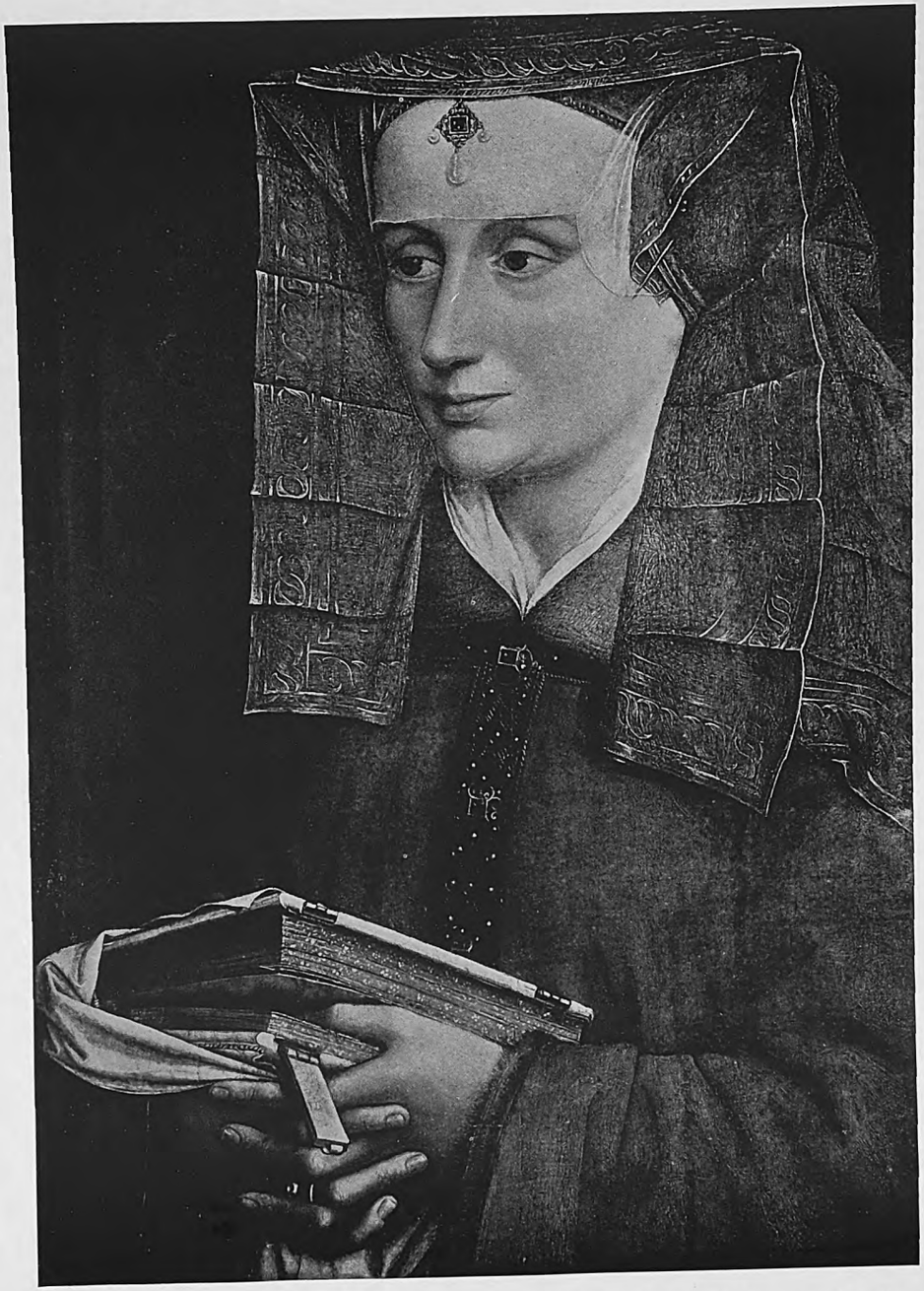
Digitized by Google

Digitized by Google

A—The Bearing of the Cross, by Holbein. Woodcut

B—The Last Supper, by Holbein. Panel, 1.42 m. by 1.53 m. (Basle Gallery)

Letters " Holbein "



" *A Sybil,*" here identified as a member of the House of Savoy, by the Maître de Flémalle. 49·5 cm. by 35 cm. (In an American Collection)

Shorter Notices : Roger van der Weyden and the Maître de Flémalle

fashioned. As to names, the window details, especially the mitred architraves, have a suggestion of John Webb; the clumsinesses referred to above rather counts against such an ascription, but then the date 1640 is rather early in Webb's career and might account for this. Apropos Webb, two receipts for subscriptions towards this building are preserved among the Isham manuscripts at Lamport Hall, Northamptonshire, a house for which Webb gave the designs some ten years later. PLATE B shows the detail of a doorway and window of the riding school at Bolsover Castle dating from the sixteen-thirties. This building was designed by one of the Smithsons for the Duke of Newcastle as the last of his great buildings at Bolsover. It has a similar half-achieved classicism to the Christ's building, though the architecture is more sumptuous, as befits a palace rather than a college building. There were several Smithsons employed at Bolsover, of whom Huntingdon Smithson died in 1648. The earlier work of this family is much more German, and could have no connexion with such a building as this at Christ's; but there is a marked improvement in the design of the riding school as compared with the earlier parts of the palace. It is worth noticing, perhaps, that by 1640 building had stopped at Bolsover, and, indeed, the Universities were for the next few years the only places where architects could find employment. Two small points are perhaps of interest in this connexion. The small round capped merlons on the parapet of the Fellows' building have their counterpart in one of the designs preserved among the Smithson papers, albeit by one of the earlier members of the family. Also among these earlier papers are plans of King's College Chapel and Trinity Great Court, showing that the family was not entirely without connexion with Cambridge. The evidence is slender enough, and I would prefer to put it shortly as follows: if the Christ's Fellows' building is a little too barbarous to be the work of John Webb and a little too refined for that of the earlier Smithson at Bolsover, the designer of the riding school more nearly fits the position than either of them.

SHORTER NOTICES

ROGER VAN DER WEYDEN AND THE MAÎTRE DE FLÉMALLE.—In his book on these two artists,[1] Dr. Max J. Friedländer publishes the fine female portrait on our PLATE, now included, under the title of *A Sybil,* in an American collection. To all appearance it is a portrait, and it is not clear why Dr. Friedländer describes it as a sybil, more especially as a weak copy to which he draws attention in the Museo Civico, Verona, bears on the background a most important inscription, Aloisia Sabauda, not mentioned by Dr. Friedländer. It is unlikely that the name of a member of the Savoy family is a late addition made with the purpose of completing a series of family portraits. I have so far been unable to identify the "Aloisia" with the name of any of the better known members of the house of Savoy, although such a discovery would merely confirm our knowledge that this still enigmatic master did pass an important part of his life in south-eastern France.

The two variations of the *Visitation* in the museum at Turin and in the collection of Baron Speck von Sternburg at Lützschena are still discussed, and we cannot believe that Dr. Friedländer's opinion that both are genuine pictures by Roger van der Weyden of the same period (about 1435), is to be considered the last word in this matter. There is little said in the book[2] to justify his judgment: "Gleichartige, gleichzeitige Lösungen derselben Aufgabe." This statement neither disposes of the opinion of Dr. Friedrich Winkler,[3] who thought both paintings to be old free copies of a lost picture by Roger, nor of Dr. Willy Burger's opinion that both are originals by Roger, but that the Turin example is later than the Lützschena picture. Dr. Burger has rightly seen that the differences between the two panels exist not only in the fact that the Lützschena painting is more sensitive, and that the Turin example "reverts to an earlier dryness," as Friedländer says. The Turin panel is "more crumpled and more angular in the treatment of the folds, sharper and more pointed in the features of Elizabeth,"[4] as Burger observed.

If we compare both paintings carefully the conclusion is unavoidable, that the Turin example corresponds in every way more to the manner of Roger. The Lützschena picture is not only warmer in feeling and fuller of nature, but the proportions of the two figures are not characteristic of Roger. In many points there is a more primitive and at the same time a more direct way of interpreting nature, a real "attaque" such as we are accustomed to in works of the Master of Flémalle. The manner in which the trees are treated is different and the wattle fence does not appear in the Turin example. We will not entirely reject the idea that Roger worked on the Lützschena panel. Dr. Friedländer himself believes that several pictures are the joint work

[1] *Altniederländische Malerei.* Vol. II: *Rogier van der Weyden und der Meister von Flémalle.*
[2] Friedländer, *Rogier van der Weyden und der Meister von Flémalle,* p. 24.
[3] Winkler, *Roger van der Weyden.*
[4] Burger, *Roger van der Weyden* (Leipzig, 1923), p. 18.

Digitized by Google

of the Master of Flémalle and Roger, and I believe that the Master of Flémalle took part in the Lützschena picture.

Dr. Friedländer has dated both examples about 1435 because of the similarity of the draperies to those of the famous *Deposition* in the Escorial, which was certainly painted before 1443 and very probably about 1435. But the Lützschena example is in my opinion a little earlier than the Escorial picture, and the Turin *Visitation* already accords much more with Roger's developed style than does the *Deposition*. I cannot agree with Dr. Burger who dates it towards 1450, but believe that it may have been painted about 1440-73.

It is a very interesting point that the " Master of the Legend of St. Barbara," who took several motives from Roger, reveals in his version the influence of the Turin example[5] and not the Lützschena one. AUGUST L. MAYER.

REMBRANDT'S *PAINTER IN HIS STUDIO*.—Doctor de Groot seems positive that the picture from the Churston Sale (reproduced in THE BURLINGTON MAGAZINE, Vol. XLVII, November, 1925, on p. 264) is by Rembrandt himself, though the phrase that it " can hardly be other than an original work by the master " may be intended to leave the door a tiny bit ajar. But some of those who carefully pored over the picture when it was at Christie's last June may wonder whether Dr. de Groot's unsupported assertion that it exhibits " all Rembrandt's characteristic qualities in composition, brushwork and colour harmony," really disposes of the matter. As the picture then displayed many qualities unlike Rembrandt's own, the disclosure of another version in America hardly makes its position more secure, for replicas of early Rembrandts are, surely, unknown. Comparison of this *Painter in his Studio* with the National Gallery *Philosopher* (No. 3214), or the Jacquemart André *Christ at Emmaus* (No. 409), is hardly apt, because the distance between the first picture and the two last seems precisely to constitute the difference between Rembrandt and a skilful follower. On the other hand, there can be no doubt, I think, that the Dublin *Interior—La Main Chaude* (No. 439), [PLATE A], now generally suspected as a Rembrandt, and the Churston picture, are by the same artist. Both display the same qualities of thin abruptness where full light passes to dark shadow, the same rather toy-like feeling, and a similar slight falsity of tone in the eyes. Rembrandt, whatever his faults of drawing at this period, was unequalled as regards tone. It is hard to believe that he would have cared to paint the floor detail in the Churston picture; but if he had so troubled he would have painted it in tone, and so saved it from fiddling pettiness. Nor would his uncannily subtle eye for values have passed the palettes on the wall, or the door and plaster on the right. It is interesting to observe an identical use of palettes in the Charles Sedelmeyer, 1905, *Painter with a Lute*, by Dou, who is curiously attached to these medallion or globe *motifs*. We are bound to concentrate our attention on such details in a picture made up of little else, when an attribution to Rembrandt is involved. These numerous slight falsities of tone are not characteristic of Rembrandt: but they are characteristic of Dou, whose probable paternity of both these pictures must be seriously weighed. The evidence afforded by *The Operation* [PLATE B] in the Leopold Favre Collection (de Groot No. 64) seems to me important: a comparison of the central figures and the silhouettes on the left, in this and the Dublin picture, should make my point. Again, the whole plan of these pictures points to Dou rather than to Rembrandt. Numerous instances exist of the former's fondness for placing small figures far back in his picture, on empty and brightly lit floors: sometimes, as in the Dublin design and the Churston, a sharp shadow runs across one corner. But Rembrandt never gives us this arrangement of figures as it were marooned in a flat, evenly lit space. In such a rare instance of something approaching this arrangement as the Stockholm *S. Anastasius*, which I know only in reproduction, the lonely figure is connected with every part of the design by subtle continuity of atmosphere and luminous half-tone.

I can think of no instance where this subtle recession, this content of atmosphere and light, is so absent from a genuine Rembrandt as to give us the sharp plane-definition so apparent in the *Painter in his Studio* and the Dublin *Interior*. There is a point at which one kind of Rembrandt, for instance, the Turin *Old Man Asleep* (No. 393), approaches close to one kind of Dou. But in that picture there is a world of subtle character and tone-perception which Dou never entered. Such character and tone-perception, as well as continuity of atmosphere, are lacking in the *Painter in his Studio* and in the Dublin picture. It has been suggested that Jan Lievens is possibly the author of these pictures; at present, however, Dou seems the likelier man. C. H. COLLINS BAKER.

TWO EXHIBITIONS OF THINGS CHINESE.—On December 9 a display of objects recently brought from the East by Mr. Yamanaka was opened at the firm's galleries in Bond Street. Most of the exhibits are Chinese bronzes, and they are of first-rate quality.

[5] Cf. M. T. Friedländer, *Jahrbuch für Kunstwissenschaft*, II. There is also a reproduction.

Digitized by Google

A—La Main Chaude, here attributed to Gerard Dou. 19.7 cm. by 25.4 cm. (National Gallery of Ireland, Dublin)

B—The Operation, by Gerard Dou. 38 cm. by 45 cm. (Leopold Favre Collection, Geneva)

Digitized by Google

Digitized by Google

Collections in this country are poor in examples of an art the relics of which manifest most richly the ancient culture of the Middle Kingdom and hold clues to many unprobed problems of human progress. This exhibition, therefore, is of special moment to collectors and students in England, and it comes at a time when our eyes are being opened to unexpected contacts between the races of ancient Asia.

An accomplished monument of bronze-casting is No. 1 in the excellent and illustrated catalogue. It differs but slightly as to size and minor details of decoration from the square-sided *tsun* figured as No. 26 in the Sumitomo Catalogue. This impressive wine-vessel, 25½ in. in height, exemplifies perfectly the dignified and just proportions of the finest relics of Chou ritual. It bears, too, all the decorative motives customarily associated with that classic period, and they are adroitly combined and adapted to fit the vessel's varying planes and contours. Perhaps it is too perfect and too fully the product of a long tradition, grown senile, to be deemed a true work of art. At any rate, it demonstrates high technical achievement and what, with our present knowledge, we regard as the independent creation of the ancient Chinese. Several other bronzes in the exhibition offer opportunity for studying supposedly autochthonous design. From these stiff and stately objects some may turn with relief to those animated with the lively inventions of Scytho-Siberian art. An admirable example of this combination is the boat-shaped vessel No. 7 in the catalogue. It shows amazing style and humour. Pure Scytho-Siberian design is exemplified by a few bronze plaques said to come from the north-west frontiers of China.

An outstanding feature of the exhibition is the representation of T'ang art. There is one of those elegant hand-censers many times depicted in the grottoes of Tun-huang, and it appears to be the fellow of a censer in the Shōsōin (*Illustrated Catalogue*, Vol. III, Pl. 180). Prof. von Le Coq traces the type to an Egyptian origin, and there is proof that it existed in Central Asia many centuries earlier than the T'ang dynasty. Two silver-gilt plaques, bought by Mr. Raphael, are fine examples of repoussé work. One has a pair of Yellow Dragons and the other a pair of phœnixes confronted. But most exciting of all is the set of fifteen silver mortuary vessels unearthed from a tomb in Shensi Province. The silver stand of one of the dishes bears the date 877. So far as I know, this set is matchless.

A question raised by Professor Hirth thirty years ago, and one which I discussed in THE BURLINGTON MAGAZINE, September, 1923, may be investigated at the exhibition; it concerns the degree of truthfulness displayed in Chinese illustrated catalogues of bronzes. Here (No. 3) is a vessel from the Imperial collection depicted in *Hsi ch'ing ku chien*, and Mr. Yamanaka has at hand for comparison the volume which contains it. The outline drawing will be found fairly accurate, though epigraphists will not approve the perfunctory manner of representing the inscriptions.

Mr. Paterson's exhibition at 5 Old Bond Street opened on the same day. More numerous than the jades and bronzes are the pottery objects, of which few classes are unrepresented. Lovers of Sung ware will find much to satisfy them, especially the large ivory-coloured bowl (No. 14) and a beautiful celadon vase with jade-like qualities (No. 26). A vase decorated in cloisonné style with dark blue and turquoise glazes is in the front rank of Ming wares. Five bronze buckles in a case are labelled "Tsing." Presumably "Ch'in" is intended, or "Ts'in" should the French method of transliteration be used. The attribution to the Ch'in state or dynasty is unwarranted at the present stage of our knowledge. All we can say is that the buckles show the influence of what is called Scytho-Siberian art.

W. PERCEVAL YETTS.

THE LITERATURE OF ART

DR. VON BODE ON BERTOLDO DI GIOVANNI. By ERIC MACLAGAN

BERTOLDO UND LORENZO DEI MEDICI. By WILHELM VON BODE. 132 pp. fully ill. Freiburg im Breisgau (Pontos Verlag). Unbound, M. 25; bound, M. 33.50 and M. 75.

It would be difficult to find in the history of any art a figure more strangely placed than Bertoldo di Giovanni. By general consent there are two sculptors who stand head and shoulders above all others in the range of modern art. Donatello died just nine years before Michael Angelo was born. But the gulf between them is exactly bridged by Bertoldo, who was in the most literal sense the pupil of the first and the master of the second, though Michael Angelo was only sixteen when Bertoldo died in 1491.

Bertoldo himself was highly esteemed as a sculptor by his contemporaries, he was favoured with the patronage and even the intimate friendship of the Medici and especially of Lorenzo, he was the director of the first of the many Museums of Florence, a post in which he was succeeded by Politian, and was the master of a school of art where Michael Angelo was by no means the only distinguished pupil. It was indeed while they were under Bertoldo's charge

Digitized by Google

that Torrigiano, according to Cellini's story, broke in Michael Angelo's nose in a studio scrimmage. So far as we know he attempted little if any sculpture on a large scale, and no work by him in any other material than bronze can be identified; the marble sculpture (including the miraculously beautiful sarcophagus of Santa Giustina at South Kensington) which Professor Venturi at one time ascribed to him has now been given by the same critic to other artists. And even for bronzes our evidence is scanty; Vasari mentions two works only, the relief of a *Battle of Horsemen* in the Bargello, which is a fairly close copy, or rather, restoration, of a fragmentary late Roman sarcophagus relief in the Campo Santo at Pisa, and the well-known medal of Sultan Mahomet II, of which only the allegorical reverse has much claim to originality. A third bronze of much higher artistic value (although it, too, is directly derived from an antique original), the *Pegasus and Bellerophon* now in Vienna, is authenticated by the curiously explicit signature which tells us that it was modelled by Bertoldo and cast in bronze by his contemporary Adriano Fiorentino.

It is entirely by stylistic comparison with these three works that a large number of bronze statuettes, reliefs, medals and plaquettes have been ascribed to Bertoldo, in most cases on the authority of Dr. von Bode himself. And now, in his eightieth year, the great director of the Berlin Museum has published his conclusions and his conjectures in a final and authoritative form. In his preface he gives well-merited thanks to the firm of publishers who are responsible for the book, which seems indeed almost a model for of what such a volume ought to be, handy in size, printed in a dignified and legible type, and furnished with over seventy illustrations, nearly all of which are exceptionally good. In particular, the way in which both the long narrow reliefs in the Bargello have been reproduced right across two open pages is a most successful solution of a continually recurrent difficulty.

About most of the half-dozen or more medals ascribed to Bertoldo (and they cannot be said to do him much credit) there is pretty general agreement. The plaquettes and a group of very attractive small reliefs that go with them are rather a different matter. Dr. von Bode has for some years past ascribed to him the work grouped under the name of the " Master of the Orpheus Legend," work which certainly shows some analogy to the reverses of Bertoldo's medals, but which seems to indicate a less confused imagination and a clearer sense of design. In particular the small mythological reliefs (two of which, dealing with *The Education of Cupid*, may be seen at the Victoria and Albert Museum) are among the most charming of the minor products of the early Renaissance.

More important still are the bronze statuettes, as to most of which there is little dispute. Without any very marked originality of conception, they show a considerable mastery of movement and poise, and they are modelled with much vigour. By far the most remarkable of them all is a group of a negro on horseback attacked by a lion, in the Foulc Collection; this magnificent bronze would be worthy of a place of honour in the Louvre, but Dr. von Bode is mistaken in stating that it is now there. The freedom of movement in every direction can only be compared here with that shown in the similarly inspired groups made a century or more after Bertoldo's death by Giovanni Bologna and his collaborators; and the fact that at least one slightly modified version of the Foulc group exists which can hardly have been cast before the late sixteenth or early seventeenth century suggests a doubt whether the original can really belong to so early a date as that generally accepted for it.

At the same time, there is no denying that a case can be made out for it, as indeed for almost all the bronzes here illustrated. To turn over the pages of the book does give some impression of a single if very variously active personality, and Dr. von Bode has never expressed his reasons more clearly or more cogently. There are problems in relation to Bertoldo that are still unsolved; we know absolutely nothing of the first half of his life; the extent of his collaboration in Donatello's pulpits in San Lorenzo remains obscure, though Vasari's testimony on the point can hardly be set aside; and it is very difficult to believe that his normal practice in the making of bronze figures can be deduced from the fact that Adriano Fiorentino cast the Vienna *Bellerophon* for him. But on the main issues this really admirable book is not likely to be superseded.

COMPARATIVE ART. By R. R. TATLOCK.

ART AND COUNTERFEIT. By MARGARET H. BULLEY. 100 pp. + 52 pl. (Methuen.) 15s.

Miss Bulley's book is difficult to " place," for the simple reason that the same is true of Miss Bulley herself. From one angle she is an æsthetician, from another a collector, from a third a teacher. It might be truest of all to call her a missionary, for it is in the pertinacious and fervent spirit of the spreader of a gospel that she works and writes. It is not easy to make out just of what her gospel consists, and I believe it would be impossible to account for it in so many words; but what is abundantly clear to those who so much as glance at her book is that art is for her a fact that inspires and compels the soul and puzzles and torments

Digitized by Google

the brain: it is the nucleus round which Miss Bulley and similarly constituted electrons giddily spin; it is the indefinable Presence before whom they prostrate themselves and present offerings of books. The best part of Miss Bulley's days through many a year have been occupied in labouring to infect audiences of school-children and of adults with the love of art. But in various directions her zeal has overflowed from that mission and has driven her to carry out long series of " tests " with the object of settling what proportion of persons in a given category are able, without being prompted by others, to distinguish between a good and a bad work of art. Three papers, embodying Miss Bulley's results of this kind, were published in these pages (October, 1919; October, 1923; and October, 1925), and these and others are included in the book. To help her in her teaching, Miss Bulley has made an enormous collection of photographs of every species of work of art. These she has arranged in pairs—one of each kind, good and bad, " of clean beasts and those that are not clean "—without the names of their creators being divulged; and many a reputation has been blasted through the functioning of that relentless instrument. But she has not only collected photographs; with equal zeal she has accumulated innumerable specimens of art criticism. These she has now arranged in groups and has most ingeniously attempted to illustrate by means of certain of her photographs. The result is a unique book—a Noah's-ark of a book—whose subject may be described as comparative art and whose interest is at once literary and artistic.

The bulk of the book is divided into the following sections: Art and Imitation, Design, Analysis of Design, Taste and Appreciation of Art, the Relation of Art to Religion, Morality and the Spiritual Life. On these intriguing subjects we read what philosophers, critics and poets have had and still have to say. Thus Design is discussed by Shelley, Blake, J. Gwyn, Vasari, Mr. Laurence Binyon, Goethe, Sir Charles Holmes, Leone Baptista Alberti, Ruskin, Delacroix, Coleridge, Schiller, Mr. Berenson, Mr. Fry, Croce, James, Tchekhov, Renoir, Sir Robert Bridges, and Sir William Temple. Such an array of great names baffles criticism. That their thoughts make good reading goes without saying. At the end of each section the compiler herself adds a commentary. Only a true missionary could ever have brought herself to appear in such illustrious company; perhaps only a woman could have done it with such simplicity and charm. To sum up from the evidence of so many different types of genius was, however, beyond Miss Bulley's power, as it would have been beyond the power of any mortal, and it might have been wiser of her not to have tried it. But her remarks are readable and may tempt the simpler or younger classes of reader to persuade themselves that they have understood all the book contains, or even that they have succeeded in reconciling Shelley with Ruskin, Tchekhov with William James, or Croce with Roger Fry.

The illustrations are almost as instructive and even more amusing than the text. They show us a Sickert portrait with one of the same model in the same pose as recorded by the camera; they show us a characteristic Cézanne still-life of apples, napkin, glasses, etc., alongside a photograph of the same objects similarly disposed; they show us a bust of Mr. Baldwin, done by a modern sculpture machine, alongside a Donatello head; they show us Messrs. Roneo's appalling shop-sign beside an example of fine lettering; they contrast Velazquez as a costume painter with Winterhalter in the same rôle, and an anecdotal Van Eyck with an anecdotal Hon. John Collier; and so on through 188 reproductions, including works from every conceivable period. The connexion between text and photographs is, necessarily, not always close or even at first apparent.

Enough will have been said to show how stimulating the whole book is. It expresses an idea that is at once sound and, as expressed, original. It must have represented an enormous amount of labour. The reception it receives will depend on the potential purchaser's honesty, sincerity, and power of self-criticism. To some its appeal will be imperative; to others it will suggest all the horror of a dentist's chair or, rather, of a Freudian psycho-analysis.

The book is very well reproduced and is excellent value for the price. I feel, however, that some more convenient method should have been devised whereby the reader who wants to refer from plates to text, rather than from text to plates, could do so expeditiously. It may seem ungracious to suggest that in a second edition a good index to the text should be added, but such an inex would enormously add to the value of the book so far as the serious and the curious reader is concerned.

A HISTORY OF ICONS. By MARGARET H. LONGHURST.

DENKMALER DER IKONENMALEREI. By OSKAR WULFF and MICHAEL ALPATOFF. 302 pp. + 107 pl. Hellerau, Dresden (Avalun Verlag).

Apart from its intrinsic merits, this expensively produced book is especially welcome as the first comprehensive study devoted solely to the subject of icons in any language other than Russian. The learned works of Kondakoff, Ainaloff, Lichatsheff, and other Russian writers have, unfortunately, been closed books, as far as the text was concerned, to the average reader, who has usually neither the time nor the inclination to master that difficult tongue.

Digitized by Google

It is fortunate, indeed, that the work has been undertaken by Drs. Wulff and Alpatoff; Dr. Wulff's long and exhaustive study of Early Christian and Byzantine art gives his opinions a special weight and authority. As explained in the preface, Dr. Wulff deals, broadly speaking, with the examples in Western Europe, and Dr. Alpatoff with those belonging to Russia, a collaboration such as this being the most satisfactory means of ensuring a thorough sifting of the Russian collections and literature. The arrangement of the material is admirably clear and comprehensive. Six chapters in the first portion of the book are devoted to tracing the history of icons, both painted and in mosaic, from their forerunners, the Greco-Egyptian mummy portraits, up to the end of the seventeenth century. Chapters are devoted to icons in Early Christian art; to Byzantine examples to the end of the Comnenian period (twelfth century); Russian icons of the thirteenth and fourteenth centuries; Byzantine work of the period of the Palæologi; Russian paintings from the fourteenth to the sixteenth century; and, lastly, to the Italo-Byzantine and later work. The number of sources referred to in the critical description of the plates, which follows, is a proof of how thoroughly every field of information has been searched for comparisons.

The greater number of the icons dealt with are in tempera or oil-colour, but there are two small groups which are of special interest—the rare early panels painted by the encaustic process and the miniature mosaics which belong to rather later periods. Some of the encaustic paintings, such as a panel with busts of a male and a female saint (Fig. 2), and another with St. Sergius and St. Bacchus (Fig. 3), both in the museum of the Ecclesiastical Academy at Kieff, are ascribed by Dr. Wulff to the fifth and sixth centuries. These have hitherto been dated either seventh or ninth-tenth century, though the latter date seems rather too late, at any rate for the Sergius and Bacchus panel. Dr. Wulff, however, agrees with the generally accepted sixth-century dating for the beautiful Virgin and Child panel in the same museum (Fig. 12).

The mosaic panels date from a rather later period, the earliest given by Dr. Wulff being a half-length figure of Christ at Berlin (Fig. 17), which he ascribes to the end of the eleventh or beginning of the twelfth century; a panel with the Crucifixion, in the monastery at Vatopedi, Mount Athos, has also been ascribed to the same period, but most of the mosaics date from the twelfth to the fourteenth century. Some of the later painted icons are very fine in design, such as the symbolic Trinity represented by three seated angels (Fig. 64), the Deposition (Fig. 79), or the Elijah caught up in a chariot of fire (Fig. 82), all Russian work of the fourteenth to the sixteenth century. How much the Trinity had been spoilt by successive overpaintings is shown by a comparison of its present state, after the cleaning of 1918, with its former condition as illustrated in Glück, *Die Kunst des Ostens*, Fig. 116.

The quality of both the colour plates and the half-tone illustrations, which are mounted like postage-stamps on the same pages as the text, is scarcely up to the standard that one expects from a German publication of this costly and elaborate nature, and they are hardly worthy of the scholarly and admirably printed text.

THE POTTERY OF SAMARRA. By R. L. HOBSON.

DIE AUSGRABUNGEN VON SAMARRA. Band II: DIE KERAMIK VON SAMARRA. By FRIEDRICH SARRE. Berlin (Dietrich Reimer), 1925. M. 70 (£3 10s.).

The second volume on the excavations at Samarra deals with the pottery. It is of capital importance to all students of Oriental ceramics; primarily to those who are concerned with the Near East, but also in one or two highly interesting cases to the student of Chinese pottery and porcelain. In the absence of contemporary accounts of the old potteries of the Near East, our information about this very attractive subject is meagre and uncertain, based largely on theoretical inferences and confused by the irresponsible statements of traders and other interested persons. In this maze of uncertainties, almost our only safe guides are the materials recovered from one or two historic sites, and of these by far the most important come from the excavations made by Professor Sarre and Dr. Herzfeld in the ruins of old Samarra, the Imperial pleasure city built by the Khalif in A.D. 838 and abandoned in 883. Much of this material was found actually on the site of the Khalif's palace, and most of it in localities which guarantee its belonging to the old Samarra period, or roughly to the ninth century. Professor Sarre is careful to distinguish the objects found on neighbouring sites which belong to later periods. The pottery is mostly in small fragments, but, fortunately, there are a few comparatively complete specimens, and it has been possible here and there to piece together or reconstruct a bowl, dish, or vase; but where every piece is a document, even small fragments are indescribably precious.

The book is in the form of a catalogue raisonné. The fragments are grouped according to well-defined types; each piece is described and each group is prefaced by a short introductory note, and every type is amply illustrated in the 200 woodcuts and 39 plates. Twelve of the plates are in colour and exceedingly well executed. Dr. Herzfeld has written an appendix on the inscriptions; and a second appendix gives an analysis of the various bodies and glazes, by Dr. Hans Arnold and the Technische

Digitized by Google

Hochschule of Berlin. It is, in fact, a scholarly and workmanlike book, informed throughout by the sound, critical judgment of Professor Sarre.

Among the important points established is the existence of a " Samarra type " of pottery, with a close-grained buff body not unlike that of our tin-glazed faïence and quite distinct from the sandy-white and brick-red wares which are common in the Near East. This is doubtless of local origin, though Professor Sarre, in the absence of absolute proof, wisely refrains from dogmatizing about it. Certainly there were potteries at Kurah, on the outskirts of Samarra, but the kiln wasters found here are of another type—a red ware with dressing of slip and graffiato decoration under a lead glaze splashed with green and manganese brown.

The most interesting of the many kinds of decoration on the " Samarra type " pottery is that painted in lustre pigments—golden, green and ruby-red—including golden lustre used as a monochrome covering for relief-moulded designs and ruby-red as a monochrome for flat surfaces. These are some of the richest as well as the earliest specimens of Mohammedan lustred pottery. Incidentally, Professor Sarre, in dealing with the lustres, has settled the vexed question of the Kairuan tiles, which were reputed to have been made by Bagdad potters in the ninth century. They are definitely of the Samarra type.

Again, there is blue-painted Samarra ware which antedates the Chinese blue-and-white by several centuries; and, *en revanche,* there are many close imitations of the Chinese T'ang wares—those with splashed and mottled glazes, stamped reliefs, or with plain white glaze; and, what is of intense interest to the Chinese ceramicist, there are fragments of actual Chinese pottery and porcelain, which doubtless supplied the Samarra potters with some of their ideas. These include stoneware with yellow and green glazes, plain and mottled, which have long been recognized as T'ang, besides white porcelain and green celadon ware, the T'ang origin of which was previously a matter of conjecture. On the other hand, we look in vain among the Samarra finds for the " Zendjian " type of early Persian ware, with its boldly carved animals and scrolls under green and yellow parti-coloured lead glazes. Its absence is significant.

There are two minor points on which our information differs from that of Professor Sarre. He is apparently unaware of the existence of unglazed pottery from Fostat (see page 4), of which we possess a number of specimens; and we have met with something very like the celadons mentioned on pages 56 and 58 as hitherto unknown. One of them seems to be a variety of what we call " Northern celadon." Otherwise we can only express our admiration of Professor Sarre's thorough and accurate work.

THE ARCHITECTURE OF WARSAW. By SIR MARTIN CONWAY

VARSOVIE. By COUNT R. PRZEZDZIECKI. With 170 text ills. + 32 pl. Warsaw (Biblioteka Polska).

Probably no capital city in Europe has so often been attacked, besieged, sacked, burnt, and otherwise maltreated as Warsaw, and that though it has existed a far shorter time than any other capital except Leningrad. In mediæval times Warsaw was but a village in the independent duchy of Masovia. The castle of Ujazdow existed near the site of the present city in the thirteenth century, but the town of to-day was then represented by a village of fishermen. About 1250 the church of St. John was founded. Often restored and practically rebuilt, it almost alone possesses to-day visible Gothic elements. In the fourteenth century Warsaw was the meeting place of a congress, and its central position in the country on the bank of the Vistula accounted for its use for assemblages on other occasions. It was not till the sixteenth century that it tended to become the recognized centre of Poland. Bona Sforza, the widow of Sigismond I, was the first to make the castle which had been built near St. John's into her chief home. Finally, when the castle at Cracow was burnt in 1595, Sigismond III transferred his residence to Warsaw, and from that time it remained the acknowledged capital of Poland. The architectural history of Warsaw begins at this date. Throughout the seventeenth century there was great building activity in the city, especially of palaces for the prince and the nobles, with terraced gardens below and about them on the slope descending to the Vistula. Engravings of the seventeenth century depict its aspect. The armies of Sweden, Poland and Brandenburg besieged, captured and recaptured Warsaw as soon as it was built, and thus the city was brought into a ruinous condition which lasted for some years. It was rebuilt in finer shape and with more churches in the reigns of the great Sobieski and his two successors, so that it became " a city of palaces " once more. These palaces were widely spread and low buildings with spacious courts in front flanked by embracing wings and surrounded by large gardens. They were a special local type, like horse-shoes in plan. A plan of the city made in 1762 shows a great number of them, but very little of any of them remains to-day. The Warsaw of this date is admirably depicted in numerous pictures by Belotto. Twenty of them now belong to the State, and there are several more in private possession. They are animated by multitudes of characteristic figures of all classes, and in most of them one or more of the fine coaches and six, which were *de rigueur* for the nobility,

Digitized by Google

animates the street, while equally splendid boats and barges enliven the waters of the Vistula. At this time the royal palace was rebuilt, and like all the other great houses elaborately decorated. Quite recently this palace, after a century of neglect and disfigurement, is being cleaned up and repaired. In the process some walled-in Gothic windows have been revealed. Stanislas Augustus, who reigned from 1764 to 1794, was a patron of the arts and a great builder and decorator. The city as he left it was a beautiful thing, its details French in general style but with a markedly local accent. Again Warsaw became the prey of armies. The city was destroyed; the court and the nobles vanished; grass grew in abandoned courtyards. Under Napoleon the city revived for a year or so, but it was not till after the Congress of Vienna that a new building epoch opened when edifices and decoration were made in "Empire" style. The insurrection of 1830 threw it into the melting-pot again, and Warsaw was reduced to provincial rank. From this time on the big houses kept disappearing, their sites occupied by mean houses or shops. The policy of Russification introduced Greek churches and other incongruities. Every Polish historical feature tended to be removed, and from year to year the city lost character and the aspect of distinction. The recent war renewed the horrors of the past, and further damage was done to what remained of the work of bygone generations; but with the peace a new era has opened. Muscovite disfigurements are being removed. Such old houses and palaces as exist are being renewed. Perhaps the old town, which survives in the heart of the new and is mainly inhabited by Jews, may yet be saved from destruction as were the wynds of Edinburgh.

The excellent book, which is the occasion of this notice, is a sign of the revived interest of the Poles in the monuments of their forefathers. It is a very scholarly work, tracing the history of every important building and illustrating them with well-chosen photographs. If Poland is able to maintain her new-won independence in the future the old buildings of Warsaw will enjoy a Renaissance which the excellence of their local character well deserves.

Jacopo de Barbari: Le Maître au Caducée. By André de Hevesy. 53 pp. + 79 pl. Paris et Bruxelles (Van Oest), 1925.

Among the secondary artists of the Renaissance Jacopo de Barbari is an attractive personality, all the more intriguing for a certain element of mystery that has enshrouded the story of his life. He has been variously regarded as a foreigner working in Italy, and an Italian who settled abroad; but there now seems no doubt that he was of Italian origin, and, as de Barbari was a well-known Venetian family name, there is no reason to accord probability to M. de Hevesy's suggestion that he might have been the son of a foreigner or a traveller in Barbary. In Nuremberg he was called Jacob Walch, which might be a mere translation of his surname rather than an indication of his Southern origin.

One of his chief interests to us in the art history of the time is his place as intermediary between Italy and the North. Dürer must have met him in Venice about 1495, for he clearly refers to his earlier acquaintance in a letter written from Venice on his second visit in 1506, when he expresses some wonder at his earlier admiration of Master Jacob's work. "Master Jacob" meanwhile had left Venice for Germany about 1500, being in some sort officially attached to the Emperor's service, and working for Frederick the Wise and various other German princes until his removal to the Netherlands about 1509-10. He worked with Mabuse (who was probably some ten years his junior) at Philip the Good's château of Zuytborch, near Flushing, and in 1510 was attached to the court of the Archduchess Margaret, Regent of the Netherlands, in whose service he died not later than 1516.

Perhaps the most satisfying part of Jacopo's production consists of his engravings, which have been more than once catalogued and reproduced, most recently by Professor Borenius in the convenient series of *Masters of Engraving*, published by the Medici Society. M. de Hevesy's book is the first attempt at a general estimate of his life and work as painter and draughtsman as well as engraver, and his suggestive essay, his collection of documents, and excellent series of twenty-nine collotype plates form a valuable basis for study. The British Museum is fortunate in possessing his complete engraved work of thirty plates, beside the one drawing (*Cleopatra*) which, as a study for an etching, forms the *point de départ* for further attributions.

One of the least convincing arguments in M. de Hevesy's thesis is the suggested attribution to Barbari of the *Portrait of a Man* in the collection of Sir Frederick Cook (Catalogue III, 91), and of another portrait recently seen at Christie's at the Carnarvon sale (Hevesy, Plate 39). He rules out the usually accepted attribution to Mabuse on the ground that Mabuse, the mannerist subject-painter, could not have produced these more clasically restrained portraits. He places them higher than any certainly authenticated painting by Barbari, and thinks that if not by Barbari they are by some unknown follower of Barbari and Mabuse. But when we consider Mabuse's debt to Barbari

Digitized by Google

(most evident in subject pictures in the Cook collection and at Berlin), and the acknowledged fact that mannerists often lay aside their flamboyance in their portraits, it seems far more probable that Hevesy's "Master of the Richmond Portrait" is Mabuse himself. A. M. H.

Historic Costume. A Chronicle of Fashion in Western Europe, 1490-1790. By FRANCIS M. KELLY and RANDOLPH SCHWABE. xv + 284 pp. (Batsford.) 25s. net.

The scope of this book is set out in the preface, in which reasons are given for believing that there is room for yet another book on costume. The authors therein say that they have been convinced by practical experience that the details of cut and proportion which differentiate one decade from another still need to be pointed out, as it is found that innumerable minor problems present themselves when an attempt is made to reconstruct past scenes; and these problems are not provided for by the ordinary books on costume. To meet this want they "have based themselves first and last on contemporary witnesses, pictorial and literary. Eschewing all irrelevant graces of style, they have sought to give, in a compact and handy form, a reliable guide to the modes of the past. It is for this reason, and because the book is primarily intended as a practical guide for the artist, actor, film producer, etc., they have refrained from quoting or referring to contemporary texts. These, however, have been carefully consulted in the originals wherever possible." Limits had to be placed on the extent of the work, and the authors have confined them to fashionable civil dress: should their book prove a success—and there can be but little doubt of that—other departments will be dealt with in the future. Within their limits they have done all that could reasonably be asked of them. The work is mainly based on graphic evidence, and in this they are wise; so far as civil dress goes there would probably not be much to quarrel with in painting and sculpture, though there will be need of very considerable caution when ecclesiastical dress comes to be dealt with. In a book based on graphic evidence an abundance of illustration will be looked for, and it has been ungrudgingly provided: there are 70 plates, together with 125 other illustrations in the text, and many of the reproductions are of historical interest. "Historic Costume" is admirably produced, and the whole work reflects great credit on authors and publishers alike; and those for whom it has been written will find its possession a necessity. When a second edition is called for, it might be well for those concerned to consider the advisability of separating male costume from female: this would not hamper the use of the book by those primarily concerned, whilst it would be a convenience to those more interested in the question of the historical development of dress. E. B.

Beiträge zur Geschichte der deutschen Kunst. HERAUSGEGEBEN VON ERNST BUCHNER UND KARL FEUCHTMAYR. I Band. xii + 324 pp., 178 illustrations. Augsburg. (Benno, Filser and Co.) 50 Marks.

This new publication, edited by two Munich historians of art, and written chiefly by their fellow-townsmen, is to consist of annual volumes of essays on German art, each connected with a certain locality or period. It makes a good start with "Oberdeutsche Kunst der Spätgotik und Reformationszeit," a collection of 27 articles by 21 authors on German art from 1400 to 1540. The second volume is to be devoted to the art of Augsburg, and the third to German art of the seventeenth and eighteenth century.

There are several valuable contributions both on sculpture and on painting of the fifteenth century. The article by W. Hugelshofer on the Viennese school of painting of the early quattrocento opens with some audacity by claiming for Vienna the so-called "Burgundian" *Trinity* in the National Gallery (THE BURLINGTON MAGAZINE, August, 1922), for which a German origin has already been suspected. The new localization is asserted rather than proved. Another case in which an attribution originally made in this magazine is replaced by a somewhat startling emendation is the ascription by E. Buchner to Abraham Schöpfer, the painter of the *Mucius Scaevola* at Stockholm, of the two round Passion drawings in the British Museum, here ascribed in 1921 (XXXVIII, 25) to Aert Claesz. The ascription to the same master of the wonderful *Resurrection* at Basle, commonly given to Altdorfer, will hardly pass unchallenged. Students of early German engraving can only welcome Hofmann's interesting identification of the building depicted in the engraving of the Court ball at Munich by the master M. Z., whose identification with Za(i)singer seems, after all, to be rehabilitated, and Hugelhofer's excellent article on drawings by Mair of Landshut, to which it may be added that a third coloured example, additional to those reproduced on p. 119, and to that in the Rothschild collection, of the rare *Gothic House* engraving, from a French private collection, was exhibited (as a woodcut!) in the Pavillon de Marsan in January, 1922 (No. 150). E. Schilling publishes a number of interesting early drawings by Dürer, some of which are quite new, while others have been treated by older critics with a reserve which no longer seems to be needed. For the headdress of the Blasius *Landsknecht* he might have cited another parallel from the large early woodcut by Schäufelein of *Christ Bearing the Cross*,

Digitized by Google

B. 28, or the *Crucifixion,* P. 141. The head of the *Prodigal Son* in Mr. O. Gutekunst's collection is the one weak point in a drawing which seems otherwise convincing. Has the head been added entirely by a later hand? E. Baumeister, in his article on a selection (they cannot be called a group) of disconnected German drawings carries less conviction; his attributions to Baldung and Cranach are unsatisfactory. The Kulmbach was recognized as such (but not published) about twenty-five years ago by F. Dörnhöffer. The woodcut (Abb. 103), which I agree with him, but on different grounds, in rejecting as a Weiditz (it is an early Beham), has nothing whatever except the subject in common with the Schäufelein drawing which he sets beside it. Abb. 102 is rightly named Schäufelein. The Holbein ornament drawing at Coburg is a welcome discovery. A very interesting group of three articles by Sjöblom (of Stockholm), Stöcklein and Buchner deals with German battle pictures of the Renaissance. The fine drawing at Chatsworth (Vas. Soc., VII, 26), which it is impossible to accept as an Altdorfer, is very plausibly ascribed by Buchner to Ruprecht Heller, painter of the *Battle of Pavia,* of 1529, at Stockholm. It is impossible to discuss all the other articles, on Grünewald, Ratgeb, etc., which compose this most interesting and stimulating volume. It concludes with reviews, which include two of great interest on recent literature concerning Urs Graf and Baldung. C. D.

Archives Alsaciennes de l'Histoire de l'Art, 3me anneé, 1924. 172 pp. with 53 ills. Strasbourg-Paris (Librairie Istra).

This review, of which only 500 copies are printed, promises to develop into a valuable collection of information about art in Alsace. The third annual volume contains, in addition to several articles chiefly of local interest, an amply illustrated essay by Dr. K. T. Parker on drawings by Baldung in various collections at Paris, and two rather important contributions of wider scope and international interest, only one of which deals, strictly speaking, with an Alsatian subject. This is " Le Style Louis XIV à Strasbourg," in which M. Hans Haug gives a full account, illustrated by examples drawn from every branch of applied art, of the gradual transition from " manière allemande " to " goût français " during the century that followed the incorporation of the free town of Strasbourg with the monarchy of France in 1681. The other lengthy and valuable article is that by Dr. Louis Réau on German artists in France in the eighteenth century, a subject which, he says, has received less attention than the complementary theme of French artists who worked abroad. Taking, like M. Haug, every branch of art in succession, he shows how many German painters, engravers, architects, sculptors, *ébénistes,* etc., came to France either to study or to reside, and he corrects, without any chauvinistic tendency, deficiencies or inaccuracies in German dictionaries and catalogues, from French documentary sources which should not be overlooked in future. Among the more entertaining items are the opinions expressed by her French contemporaries on Madame Therbusch, and the advice given by Boucher to Mannlich, about to visit Rome: " Je vous conseille d'étudier surtout l'Albane et le Guide. Raphaël, malgré sa grande réputation, est un peintre bien triste et Michel-Ange fait peur. Voyez les; mais ne vous avisez pas de les imiter, vous deviendriez froid comme glace."

C. D.

Der Maler Hans Mielich. By Bernhard Hermann Röttger. 160 pp. with 89 ills. Munich (Hugo Schmidt). M.12.

Hans Mielich was born at Munich in 1516 and received his early training in the workshop of his father, Wolfgang Mielich, in the company of Ludwig Refinger and Bartel Beham. His earliest known paintings—produced in 1536—are a *Crucifixion* panel in private possession at Seeburg, near Kreuzlingen, in Thurgau, and a *St. Jerome* at Munich, both the results of a visit to Ratisbon in that year and showing unmistakably the influence of Schäuffelein and Altdorfer, and, through them, of the Dürer tradition. A picture of *The Conversion of St. Eustace* (or Hubert) in the Glasgow Art Gallery was painted probably before the artist's return to Munich, and here again the influence of Altdorfer, to whom the picture is ascribed at Glasgow, is paramount. On his return from a journey to Rome in 1541—the year in which Michael Angelo finished his *Last Judgment*—Mielich, as court painter, began the series of works for Albrecht V. of Bavaria and his wife Anna by which he is perhaps best known, and which occupied him for the remainder of his life. For his ducal patrons he executed illustrated inventories of their jewels, prayer-books, two volumes of the Penetential Psalms with the music of Orlandus Lassus—a composer in great favour in the court chapel—and one of the motets of Cipriano de Rore. His most elaborate work is the high altar in the Frauenkirche at Ingolstadt, which he carried out in conjunction with Hans Wisreuter and finished in 1572, the year before his death. The development of his art is perhaps to be best studied in his portraits, of which some twenty-five are at present recognized. One of the earliest of these is the portrait of *Andreas Reitmor,* which was lent by Mr. Dominic Colnaghi to the Burlington Fine Arts Club exhibition of German art in 1906, and which may be dated about 1539-40. But, as is the case with the majority of Bavarian artists, few of their works exist outside the

Digitized by Google

country of their origin; they were not understood by the great English collectors, and were passed over in favour of the more obvious charms of the Italian renaissance.

Dr. Röttger's work is an admirable example of the way in which a subject of this class should be treated. Every work is illustrated and fully described, and the addition of comparative chronological tables is of the greatest help in the appreciation of a somewhat complicated period of art. R. P. B.

Alla Mostra della Pittura Italiana del '600 e '700 note e impressioni. By MARGHERITA NUGENT. 408 pp. fully illustrated. San Casciano, Val di Pesa (Società Editrice Toscana). 60 lire.

The author of this book, daughter of the late Count Laval Nugent, is an enthusiastic admirer of late Italian art; and in this volume she has given her impressions of a considerable number of the paintings which were exhibited in the Pitti Palace in Florence three years ago. She tells us she visited the exhibition daily for three months: it was certainly a remarkable one, and afforded a unique opportunity of making acquaintance with and studying the artists of the chosen period, many of whom are but little known, even by name, outside their own country. A great feature of the book is the abundance and excellence of the illustrations, nearly 150 of which are reproductions of some of the works exhibited. Having by chance a copy of the official catalogue of the exhibition, which contains 112 reproductions, the present writer compared this with the Countess Nugent's book and found that only some forty were duplicated; so that those who possess both have a very fair guide to the works of the Italian masters of the sixteenth and seventeenth centuries. The Countess has selected works of between sixty and seventy artists for reproduction, and has dealt with some of them generously: Giuseppe Bazzani has five works reproduced, Domenico Fiti the same number, Francesco Guardi eight, Alessandro Magnasco six, Caravaggio (i.e., Michelangelo Merisi) eight, Giav. Paolo Pannini four, G. B. Piazzetta five, and G. B. Tiepolo eight; and her notes and comments help much towards the understanding of the pictures—which, it may be added, were brought together from far and near. E. B.

Chinesische Plastic. By ALFRED SALMONY. 172 pp. + 129 ills. Berlin (R. C. Schmidt & Co.). Gm.8.

Till less than twenty years ago Western students took as little interest in Chinese sculpture as the Chinese themselves. Chavannes' great account of his archæological survey came as a revelation. Immediately a market sprang up for examples of the new-found art, and the demand was met with ruthless violation of historic monuments and sacred places. Chinese officialdom seemed to regard the spoliation with equanimity, and the association formed by certain well-wishers of China with intent to rouse native pride in the national treasures had but a short and futile career. Unhappily the traffic was not confined to export of intact masses of sculpture; bits of carvings were broken off to find ready purchasers among clients of European and American dealers. Thus possession of mutilated fragments became the fashion, and trunkless heads of bodhisats are almost as common articles of our domestic furniture to-day as Japanese colour-prints were some twenty years ago. The fashion called forth a number of books, most of them expensive. One of the latest is the treatise under review. In this the author well fulfills his aim to provide a popular survey of the whole range of Chinese plastic art at a popular price. He successfully co-ordinates what has been written before, and shows discrimination in the choice of illustrations collected from various sources. His chapter on forgeries is specially opportune, now that the supply of easily removable relics is running short, and Chinese masons are industriously carving spurious antiques. W. P. Y.

Von Moronobu bis Hiroshige. Meisterwerke des Japanischen Holzschnittes. Von Julius Kurth. 40 colour pl. Berlin (Altmann). £16 10s.

The first part of this sumptuous publication was briefly noticed in THE BURLINGTON MAGAZINE at the time of its appearance. The remaining two parts have now been published, with an English version of Dr. Kurth's introduction. The full-size colour-collotypes (though inevitably losing the texture of the originals) are so admirably done that it seems a pity not to have made a worthier choice of prints. It is too much to call this a series of "masterpieces"; most of the prints are only average specimens of the artists' work. Hokusai's *Wave* and *Fuji in Clear Weather* are certainly masterpieces, but they are reproduced here from poor impressions. Hiroshige fares badly: he is represented by an insignificant print from the *Hundred Views of Yedo* and by a print from a series published after his death by Hiroshige II. Toyokuni is only seen in one juvenile and one senile work. The late triptych by Utamaro, reproduced from a late impression, does no sort of justice to that master. Chōki, Sharaku, Kiyonaga, are rather better served. But how absurd to include one of the stencil-prints of the totally unimportant Nagahide in such a series! A selection of the real masterpieces of the Ukiyo-yé artists would make a very different impression. The English text of the introduction does not seem to have been corrected by the author and we read "Shizenaza" and "Kiyonaza" for "Shigenaga" and "Kiyonaga," besides other

Digitized by Google

mistakes. The English is imperfect, but that is a small matter. Dr. Kurth, as all students are aware, has worked very hard, but has done more to confuse than to illuminate the subject by his fanciful theories. His information on several points is not up to date. Yet, ignoring all but German writers and German collections, he still complacently quotes his numerous works as the pre-eminent authority on the Japanese print.

Catalogue of Engraved British Portraits preserved in the Department of Prints and Drawings in the British Museum. By HERY M. HAKE. Vol. VI. 738 pp. (The British Museum). £3 3s.

There is little that can be said about a book of this kind, which has the featureless character proper to a catalogue. It is, however, impossible to pass by so important a piece of work without a word of praise and of thanks to the author. Volume six could only have been compiled through the co-operation of a number of scholars, but the responsibility for the undertaking belongs to Mr. H. M. Hake, who has accomplished his huge task without any apparent flaw. The book " contains a new alphabetical series of portraits added to the collection during the printing of the catalogue, and subsequently, but not later than April 30, 1923." There is in addition to the supplement an index of painters and of engravers to the entire work.

LETTERS

" HOLBEIN."

SIR,—Among the Holbein designs published by Dr. Paul Ganz in the November number of THE BURLINGTON MAGAZINE there was one representing *The Bearing of the Cross* (Plate III, G) in the Basle Gallery. I do not believe that this design is rightly ascribed to the great artist, but that it is the work of an average pupil or rather a fellow-labourer working after Holbein's wonderful woodcut of the same subject. It is hardly possible that the two versions should be the work of the same hand, as a glance at them will show; for though the same shapes occur on both the woodcut and the drawing, they are full of expression in one case and void of expression in the other, especially as regards the mouth and eyes of Christ. It seems to me that we are in a position to name another work of the same artist's, viz., the large picture of the *Last Supper,* which is said to belong to Holbein's school and which is also at Basle. The connexion between the Basle drawing and the series of pictures to which the *Last Supper* belongs has already been mentioned by Dr. Ganz. (Hans Holbein d. J. p. 233.) The human types and the treatment of drapery in this picture resemble most intimately those of the drawing. The strong likeness, both between the young and the old heads, is obvious. This may most clearly be seen by comparing the servant carrying a dish in the *Last Supper* with the young man above the cross beam in the drawing, and the head of Peter with the head of the man who carries the ladder. The hands with their prominent joints are also similar, as are Christ's hand in the *Last Supper* and the soldier's hand against the end of the cross in the drawing.

Yours faithfully,

SAXL.

[Dr. Ganz cannot agree with the view expressed in our contributor's letter. The drawing, he says, belongs to the celebrated set illustrating the Passion, in Basle. Like all the other Basle examples, it came from the Amerbach Collection. The woodcut is a later work, and, being religious in character, while the drawing is historical in character, the two works are not really comparable. The difference between the two is perfectly explained by the difference in point of view and in date. Moreover, the drawing is one of a pair, both certainly by the same hand. It must either be by Holbein, which it certainly is, or else a copy, which no one supposes. The calligraphy is so entirely Holbein's that until now no one has doubted its authenticity.

We accept Dr. Ganz's opinion, but, so that the reader may judge for himself, we reproduce the woodcut and the painting on Plates A and B, p. 40.—EDITOR.]

" RIMA."

SIR,—It is all very well for Mr. Tatlock to write about the " Rima " panel as he did in your December number, but many of your readers will continue to sympathise with the President of the Royal Academy, with the Hon. John Collier, with Sir George Frampton and with other distinguished advocates of the quieter and more dignified kinds of art. As literature Mr. Tatlock's note is certainly brilliant, but surely he makes illigitimate use of his critical powers when he attacks Sir Frank Dicksee for a mere expression of opinion against Mr. Epstein's undesirable sculpture. The president spoke as a private person. Further, I object to Mr. Tatlock's thinly veiled hint that the *Morning Post* was confusing the abhorred Bolshevist régime with the Modernist Movement (if that is the proper term) in art. Obviously the editor of a great newspaper is not so foolish as to believe that politics are involved in the question of the removal of the offensive structure.

Mr. Tatlock's statements (a) that Sir Frank Dicksee, who, as I say, spoke as a private person, has been indiscreet, and (b) that the *Morning Post* did more than apply the word " Bolshevism " to the panel in a purely figurative way are entirely unjustified. His position in both cases is indeed preposterous.

Yours etc.,

A. R. A.

[I should have thought it obvious that the President of the Royal Academy cannot, during his term of office, speak as a private individual, particularly of contemporary art; and, as a matter of fact, Sir Frank Dicksee did not do so. His inexcusable letter in the *Morning Post* (November 18) was signed with his name, and after the name was added, " President of the Royal Academy." The letter contained violent expressions such as " repellent " and " artistic anarchy," and written as it was immediately after the disfigurement of the panel with green paint, and directed as it was against a fellow artist, it was contemptible. As for the Editor of the *Morning Post,* what man can tell which of his hares he is pursuing for their blood and which for the fun of the thing? I confess I have not the least idea whether his references to Epsteinism and Bolshevism (*vide* leading article, November 25) are to be read literally or otherwise. Personally, I always read the *Morning Post* on art with delight.—R. R. TATLOCK.]

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514. Telegrams: KNOEDLER, PICCY, LONDON.

THE LILY (10¾ x 6¾)
by JAMES McNEILL WHISTLER

LONDON : 15 Old Bond Street, W.1
PARIS : 17 Place Vendôme.
NEW YORK : 14 East 57th Street.

Digitized by Google

M. KNOEDLER & Co.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON · 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1760

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES

144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London" Telephone—Mayfair 6356 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., ELYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD., AT THE REGISTERED OFFICE OF THE COMPANY, 17 OLD BURLINGTON, STREET, W.1.

Google

NUMBER CCLXXV VOLUME XLVIII FEBRUARY 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

THE COURTAULD TRUST—BY R. R. TATLOCK
A RECONSTRUCTED EMBROIDERED COPE—BY MRS. A. H. CHRISTIE
A TONDO FROM PERUGINO'S ATELIER—BY ROGER FRY
ANOTHER VERSION OF THE *DANAË* BY TITIAN—BY DETLEV BARON VON HADELN
REYNOLDS AND REMBRANDT—BY PHILIP HENDY
SOME GOLDEN FLEECE PORTRAITS—BY A. VAN DE PUT
MASACCIO AND THE ANTIQUE—BY JACQUES MESNIL
AN EARLY AND A LATE PORTRAIT BY ROMANINO—BY OTTO BENESCH
A RELIC OF HORACE WALPOLE—BY W. KING AND M. LONGHURST
SHORTER NOTICES: MINIATURES BY JUAN DE CARRION (AUGUST L. MAYER); THE T'AO-T'IEH (ARTHUR WALEY; W. P. YETTS)
LETTERS: "REMBRANDT'S *PAINTER IN HIS STUDIO*" (ROGER FRY; HUGH BLAKER); "ROGER VAN DER WEYDEN AND THE MAÎTRE DE FLÉMALLE" (S. REINACH); "A GIORGIONE PROBLEM" (ERNEST LESSER); "AN UNIDENTIFIED CHINESE MASK" (S. W. F. MARGADANT)

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK: BRENTANO'S INCOR., FIFTH AVENUE; E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR. AMSTERDAM: J. G. ROBBERS, SINGEL 151-153

Digitized by Google

WANTED TO PURCHASE FOR HIGH PRICES

FINE SPECIMENS OF

MARBLE, WOOD & BRONZE SCULPTURE

CONTINENTAL & ORIENTAL PORCELAIN,

TAPESTRIES AND ENGLISH NEEDLEWORK,

ENGLISH AND GERMAN POTTERY,

18th CENTURY FLOWER PIECES,

EUROPEAN ARMS AND ARMOUR,

DECORATIVE PAINTINGS.

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, LONDON, S.W.1

Telephone: Regent 1980

— *Established* 1848. —

The F. Kleinberger Galleries

JAN STEEN (Leyden, ab. 1626-1679).

HIGH CLASS

ITALIAN & FLEMISH PRIMITIVES

XVIIth Century

DUTCH PAINTINGS

in perfect condition

NEW YORK: 725 Fifth Avenue (between 56th and 57th Streets.)

PARIS: 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine

for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxv

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1

NEW YORK: { BRENTANO'S INCOR., FIFTH AVENUE;
E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPÉRA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

February, 1926

Digitized by Google

SUBSCRIPTION RATES : THE BURLINGTON MAGAZINE will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

THE BURLINGTON MAGAZINE is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The AMERICAN EDITION of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the BURLINGTON MAGAZINE. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to : THE EDITOR, THE BURLINGTON MAGAZINE, 17 Old Burlington Street, W.1. Telephone : Gerrard 4095. Telegrams : "Rariora, Piccy, London."

Digitized by Google

CONTENTS

	PAGE
The Courtauld Trust. By R. R. Tatlock	57
A reconstructed embroidered Cope at Anagni. By Mrs. A. H. Christie	65
A Tondo from Perugino's Atelier. By Roger Fry	77
Another Version of the *Danaë* by Titian. By Detlev Baron von Hadeln	78
Reynolds and Rembrandt: two Pictures at Hertford House. By Philip Hendy	83
Some Golden Fleece Portraits. By A. Van de Put	84
Masaccio and the Antique. By Jacques Mesnil	91
An early and a late Portrait by Girolamo Romanino. By Otto Benesch	98
A Relic of Horace Walpole. I—The Cabinet. By William King; II—The Ivories. By M. Longhurst	98
Shorter Notices: Miniatures by Juan de Carrion in the British Museum (August L. Mayer): The T'ao-t'ieh (Arthur Waley; W. Perceval Yetts;) "Drawings"	104
The Literature of Art	108
Letters: "Rembrandt's *Painter in his Studio*" (Roger Fry; Hugh Blaker); "Roger van der Weyden and the Maître de Flémalle" (S. Reinach); "A Giorgione Problem" (Ernest Lesser); "An Unidentified Chinese Mask" (S. W. F. Margadant)	111

LIST OF PLATES

	PAGE
The Courtauld Trust. I—[A] *L'Abreuvoir,* by Alfred Sisley. Canvas, 51 cm. by 67 cm. (Courtauld Collection, Tate Gallery)	56
II—[B] *Cézanne Chauve,* by Cézanne. Canvas, 34 cm. by 27 cm. [C] *Miss Lola at the Cirque Fernando,* by Degas. Canvas, 1.17 m. by 0.77 m.	59
III—[D] *Rue du Tertre,* by Maurice Utrillo. Canvas, 50 cm. by 73 cm. [E] *La Plage de Trouville,* by Claude Monet. Canvas, 37 cm. by 46 cm.	61
IV—[F] *Nu dans l'Eau,* by Renoir. Canvas, 81 cm. by 65 cm. [G] *La Table,* by Pierre Bonnard. Canvas, 1.03 m. by 0.75 m.	64
A reconstructed embroidered Cope at Anagni. I—Two dalmatics composed of fragments of thirteenth-century work. (Anagni Cathedral Treasury)	68
II—Cope reconstructed from photographs of the fragments composing the dalmatics in Anagni Cathedral Treasury	69
III—[A] *St. Margaret and the Dragon.* Detail from the dalmatic. [B] *Martyrdom of St. Thomas à Becket.* Detail from dalmatic	73
A Tondo from Perugino's Atelier. I—[A] *Madonna and Child;* from Perugino's studio. Panel (Mr. Adrian Allinson)	76
II—[B] *Madonna and Child with two Saints,* by Perugino. Panel (Uffizi Gallery, Florence). [C] *Madonna and Child,* by Perugino. Panel (Pinacoteca, Perugia)	79
Another Version of the *Danaë* by Titian. *Danaë,* here identified as by Titian. Canvas, 1.7 m. by 1.21 m. (Private Collection)	82
Reynolds and Rembrandt. [A] *The Strawberry Girl,* by Sir Joshua Reynolds. Canvas, 75.6 cm. by 62.9 cm. (Wallace Collection.) [B] *A Young Girl holding out a Medal,* by Rembrandt. Canvas, 66 cm. by 58.4 cm. (Mr. Robert Hoe, New York)	85
Some Golden Fleece Portraits. [A] *Portrait of a Nobleman,* by Murillo. Canvas, diameter 29 cm. (Louvre); [B] *Portrait* (here identified) *of Don Juan F. de la Cerda, Duke of Medinaceli.* Canvas, 80 cm. by 59.7 cm. (Lt.-Col. Sir George Holford). [C] *Portrait of Don Gregorio de Silva, Duke of Pastrana.* Canvas. (Prado.) [D] *The Auto da Fé,* Madrid, 1680, by Francisco Rizi. Canvas (Prado.) [E] *La Sagrada Forma,* by Claudio Coello. Detail. Canvas (Sacristy of the Escorial Church)	88
Masaccio and the Antique. I—[A] *Venus;* Greek, post-Praxiteles Marble (Capitoline	

Digitized by Google

PAGE

Museum, Rome). [B] *The Expulsion from Paradise,* by Masaccio, Fresco (Brancacci Chapel, Carmelite Church, Florence). [C] *Prudence.* Detail from the Pisano pulpit (Museo Civico, Pisa) . 93

II—[D] Desco da parto, by Masaccio (Berlin Museum). [E] *The Trinity*, by Masaccio. Fresco (Sta. Maria Novella, Florence). [F] Interior, showing fluted pilasters (Baptistery, Florence). [G] Niche designed by Donatello and Michelozzo (1423-25), with *Christ and St. Thomas,* by Verrocchio (1483) (Or San Michele, Florence). [H] Portico of the Ospedale degli Innocenti, by Brunelleschi (Florence) 96

An early and a late Portrait by Girolamo Romanino. [A] *An Italian Nobleman,* here identified as by Girolamo Romanino. Canvas. (Kunsthistorisches Museum, Vienna. [B] *Cesare Borgia,* by Girolamo Romanino. (Stockholm National Museum) 99

A Relic of Horace Walpole. [A] Hanging cabinet of kingwood and ivory made for Horace Walpole in 1743 (Victoria and Albert Museum). [B] *Palladio, Fiammingo* and *Inigo Jones.* Ivory statuettes by Verskovis after originals by Rysbrack. (From the hanging Cabinet shown on Plate A.) [C] *Perseus and Andromeda.* Ivory after the relief in the Capitol. [D] *Lady.* Italian or French, 1700-25. [E] *Judith.* Italian late seventeenth century 102

Shorter Notices: Miniatures by Juan de Carrion in the British Museum. [A] Illuminated leaf with a miniature of *The Resurrection of Christ,* from the "Oficiero Dominical," by Juan de Carrion. (Avila Cathedral.) [B] Illuminated page from a missal, here identified as by Juan de Carrion. (British Museum, Add. MS. 38,037) 105

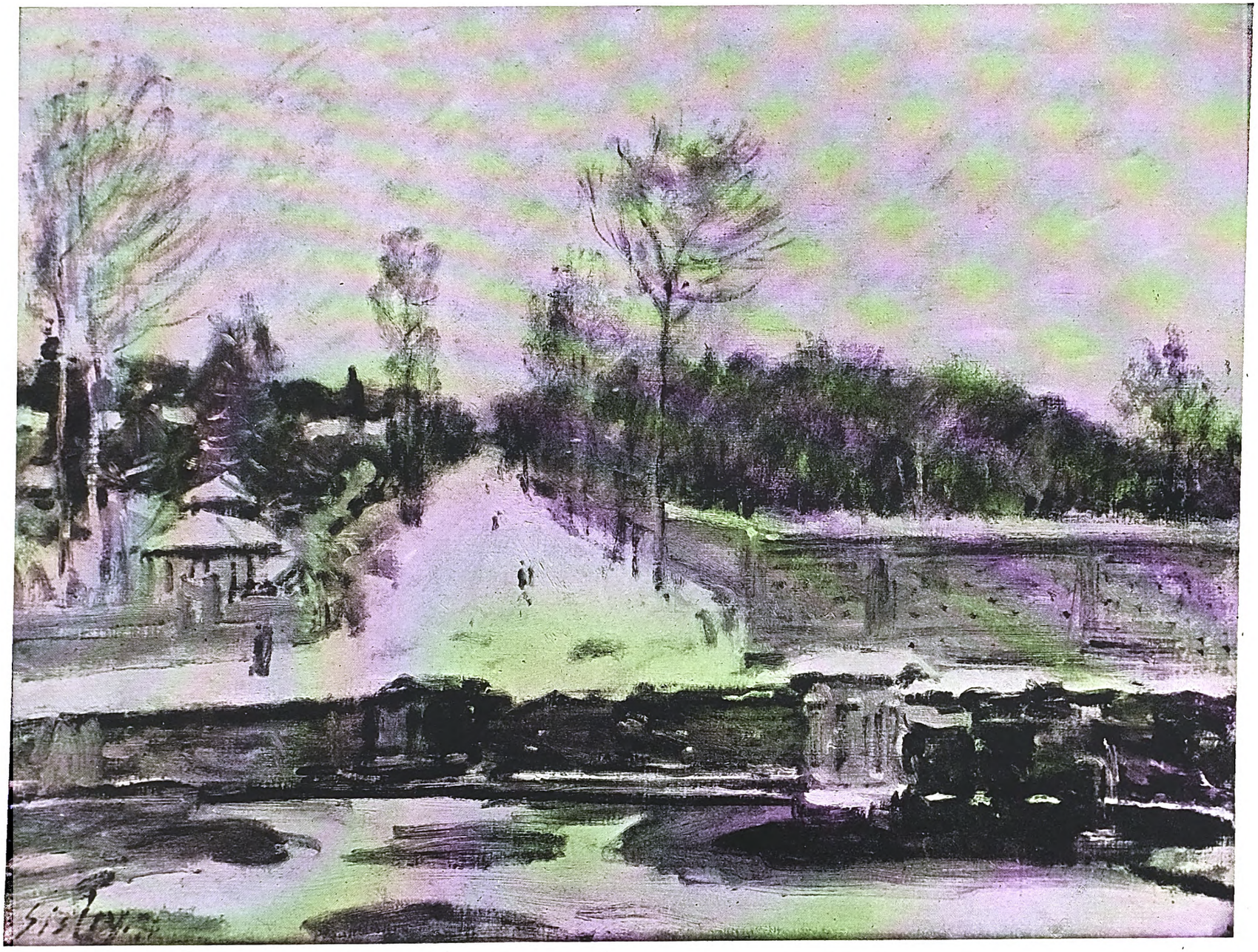
THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A. F. KENDRICK
D. S. MacCOLL
ERIC MACLAGAN, C.B.E.
ANDRÉ MICHEL
GASTON MIGEON
J. D. MILNER
H. P. MITCHELL
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

** Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google



L'Abreuvoir, by Alfred Sisley. Canvas, 51 cm. by 67 cm. (Courtauld Collection, Tate Gallery)

Digitized by Google

Digitized by Google

Digitized by Google

THE COURTAULD TRUST

BY R. R. TATLOCK

THE Courtauld Trust has become the vehicle which brings to our doors the most complete and characteristic evidences of the French genius for creative art; it is the long awaited steamer that was always said to ply between Calais and Dover. At the same time it is a link between the jocular art criticism of the 'nineties when the possibility of translating paint into words was the test of a picture, and the criticism of our day which simplifies its problem by insisting that structure alone is admirable, no matter what the structure contains. It is a satisfaction to know that the Trust, after only two years' effort, has gone a long way to reconcile the two cultures which, in the twentieth century at any rate, have produced the most significant art, and that it has at the same time done something to expose and so to limit the misunderstanding that in England separates the last generation from the present one. Pioneers are always admired, and on that score the fine preparatory work performed at the Tate Gallery by the late Sir Hugh Lane and the cutting of the first real sod by Miss G. Davies are to be perpetually remembered. But if propaganda work and sod cutting are to have any significance they must be followed by the erection of a solid fabric of some kind; and however wildly we may have waved our hats and cheered over the preliminary ceremonies, we must do what we can to consider the edifice, or as much of it as has been built, strictly on its merits.

Considered alone it is a trifle unbalanced, but the Courtauld and the Lane pictures together constitute one of the best collections of the kind that we know. Since, however, we are here reviewing a special exhibition of the more recently acquired collection, and since the two sets of pictures will shortly be seen together, we may for the sake of convenience speak as though the Trustees had made their acquisitions without reference to the foreign pictures already in the gallery.

The first thing that strikes the visitor is the large proportion of celebrities that appear. The little platform (so wretchedly illuminated that on a dull day the faces are hardly to be distinguished) is crowded with heroes and heroines. There is the *Cézanne Chauve* [PLATE II, B], Degas's *Miss Lola at the Cirque Fernando* [PLATE II, C], Manet's *Servante de Bocks*, Renoir's *La première Sortie*, Seurat's *La Baignade* and Van Gogh's *Yellow Chair* and one of his *Sunflower* pictures. No collection of sixteen pictures, not even in Paris, has so many masterpieces. We confess that we are sorely tempted before such a successful accomplishment to capitulate and agree that a public gallery is well advised to wait until the thunders of controversy pass over its head before acquiring modern pictures. By pursuing the orthodox policy of buying the work of living artists we are quite certain to saddle ourselves with some pictures of only temporary interest; while by postponing purchase we will just as certainly have to pay in hard cash for being canny. The way out is to buy our contemporaries on the understanding that we may sell them when we please —a plan that works reasonably well in America and has been, I think quite wisely, included in the scheme adopted by the Courtauld Trust. It is, for example, quite conceivable that the trustees might one day rightly decide to replace one of the Degas pictures by another. *Miss Lola* is all very well in her genteel way, and the *Jeunes Spartiates* opens for us a queer but indispensable page of biography, but Degas's rich inventiveness, the daring flash of colour, the brusque, emotional linework, are not to be seen at their most impressive in either. Pissarro's *Boulevard des Italiens: Effet de Nuit* is at once a characteristic work and a curiosity, but some chance of acquiring a still better example with which to replace it might very easily occur in the future. These three are the only pictures that one can so much as conceive being one day exchanged, but even three out of sixteen is a sufficiently large proportion to justify the provision made by the Trust. In the case of the public purchase of contemporary work the provision becomes almost a necessity.

No fewer than five of the most important of the Courtauld pictures have already been reproduced and discussed at one time or another in these pages, and our present illustrations have accordingly been chosen from the remainder. Considering the artists in the collection, it is plain that Cézanne, Renoir and Van Gogh are extraordinarily well represented. The other great master of Post Impressionism, Gauguin, is absent.

The little *Cézanne Chauve*, a second version of the Pellerin portrait, and presumably painted in the early 'eighties, is a better example than we have any right to expect a purchaser to acquire in these days when the most casual scrap of painting by the artist is eagerly sought for from a hundred directions. The portrait conveys that mysterious impression of completeness so characteristic of Cézanne's best

Digitized by Google

work. It does not include a single superfluous touch; nothing is there that has the slightest appearance of display. Cézanne is not here attempting to interest us in beautiful brushwork. Compare the portrait with the excellent Monet in the collection, *Plage de Trouville* [PLATE III, E], and this will become apparent. Monet saw his subject as a series of perfectly balanced tones confined by rigid outlines, everything lying at right angles to the line of version. These tones he represented by scribbles of paint having so marked a character and, when seen together, such great intrinsic beauty that the eye is compelled to look at them for their own sake. They have the same sort of attractiveness as have so many passages in Mr. Sickert's work. It seems often to be assumed that this sort of calligraphy is an indispensable element in all good painting, but many early painters never thought of expressing themselves in that way; the Pointillists in our own time neglected it deliberately and on principle, and Cézanne, as a careful study of his pictures and his cryptic utterances will show, simply did not know what it meant.

Perhaps Cézanne's system of design may best be understood at the Tate Gallery by a consideration of the other picture in the Collection, the *Paysage Rocheux*. The scheme of composition both in the self-portrait and in Miss Davies's landscape is extremely complex and almost defies analysis. But in the *Paysage Rocheux* it is easy to point out that though a superficial examination shows the main line in the composition to be that of the roadway in the foreground that runs only slightly away from the eye, what interested Cézanne was the movements of the forms that take us from the right foreground to the left background; that is to say, in the exact opposite direction from the line of the road. Unless the rhythm of these movements is completely realized by the observer, the picture will appear to be merely a second-rate essay in Impressionism; second-rate, because, as I have said, the brushwork, regarded as such and for its own sake, is really not very interesting. Fortunately or unfortunately, these pictures by Cézanne require for most people, prolonged study if they are to be finally enjoyed. On the other hand the Monet, the Pissarro, Sisley's perfect *L'Abreuvoir* [FRONTISPIECE] and Manet's *Servante de Bocks* can be grasped in a moment. The latter type of picture is essentially decoration. The Cézannes are designs in three dimensions.

All this has been said again and again, and yet there is plenty of evidence that many people who clearly understand one's remarks cannot see how they apply to the examples quoted. If that be so in the present case, I would, at the risk of boring my readers, beg them to try comparing the Monet with Renoir's *Nu dans L'Eau* [PLATE IV, F]. Here, if ever there was one, is a simple design in three dimensions. The little bather floats in space as self-contained as an egg in a dish of water. She is what Mr. Roger Fry calls "designed" (design as distinguished from pattern, which latter term applies to the Monet), and what Sir Charles Holmes in his book on the Italians in the National Gallery calls "sculpturesque," the two critics meaning, I believe, exactly, or almost exactly, the same thing. The great point to observe is that the pattern, the flat or superficial shape, is far better in the Monet than in the Cézanne or the Renoir, and if we compare the pictures with an eye for that alone, as most elder critics insist on doing, we shall fail to enjoy the *Nu* and the *Paysage*.

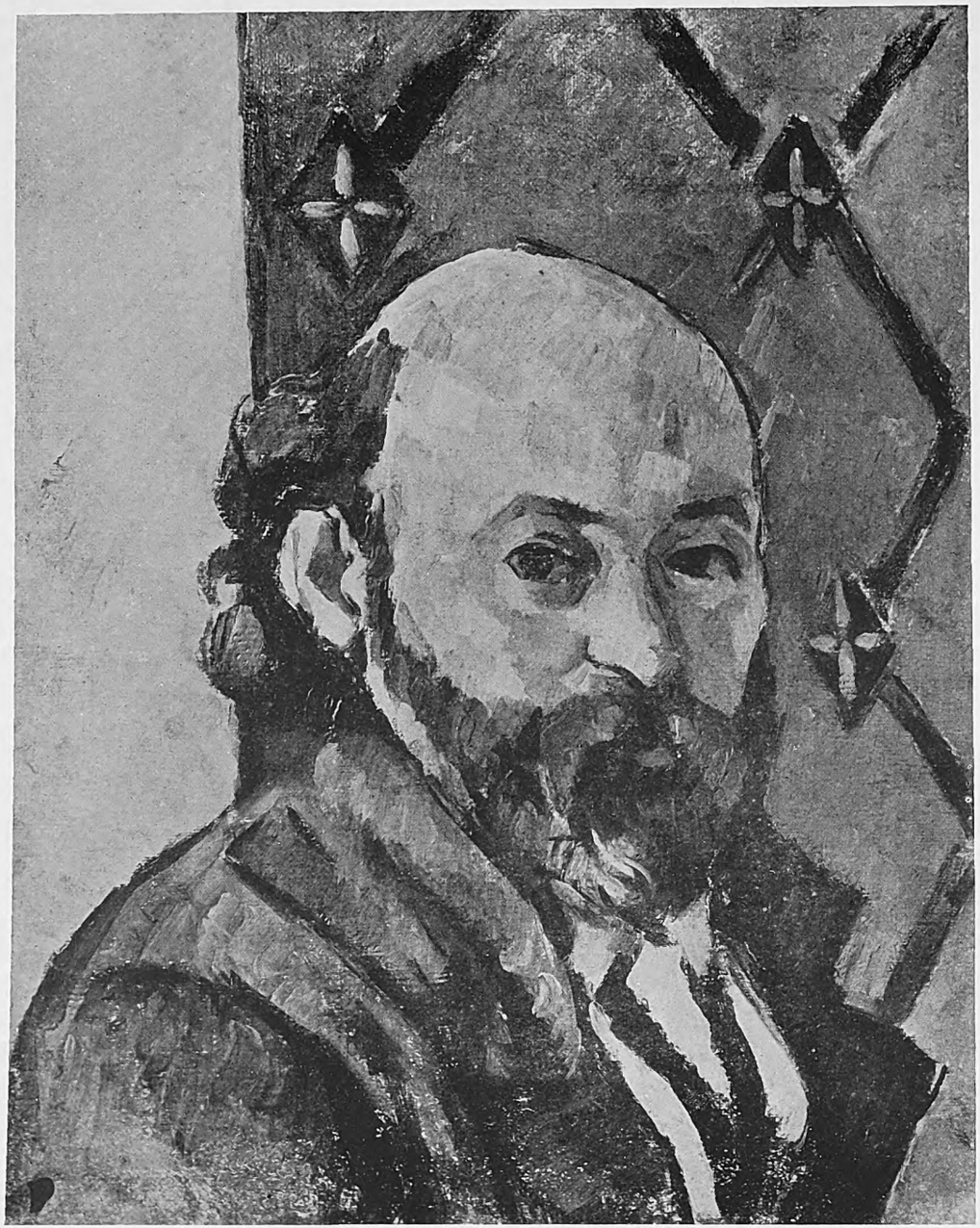
What Mr. Fry calls pattern, as distinct from three-dimensional design, can hardly be said to exist in the *Cézanne Chauve*. The pattern has no defects; it is balanced well; but it is excessively simple and consequently uninteresting. By the time Cézanne painted this picture he had learned how to make patterns, and the fullness of his knowledge had brought with it little satisfaction. It was the materialization of his vision by means of a study of the planes receding from his eye that absorbed the elderly Cézanne as it did the elderly Renoir. This is not nearly so true of Van Gogh and is quite untrue of Gauguin, who was just as much of a pattern-maker as was Whistler or the stoutest opponent of Post Impressionism.

A great part of the historical interest of Seurat's *La Baignade* is due to the fact that the artist has here planned out the surface of his canvas in such a way as to create a pattern of singular beauty and complexity, but at the same time he leaves us in no doubt that already his mind was beginning to be absorbed in the problems of three-dimensional design.

It would appear that some observers find it not only difficult but impossible to recognize, even in Cézanne's work, three-dimensional design. This, however, is surely rare; but the reader who fails to respond in this respect to Cézanne's appeal should ask himself frankly whether he has ever recognized three-dimensional design even through the great masters, say of Florence. The correct answer to that question will dispose of an irritating and strangely persistent misunderstanding.

The first and most important stage in the formation of a foreign section at Millbank has been brilliantly accomplished, and it is safe to say that at no time in its history has the Tate Gallery been more ably and wisely served. We can now look with confidence to the future, for

Digitized by Google



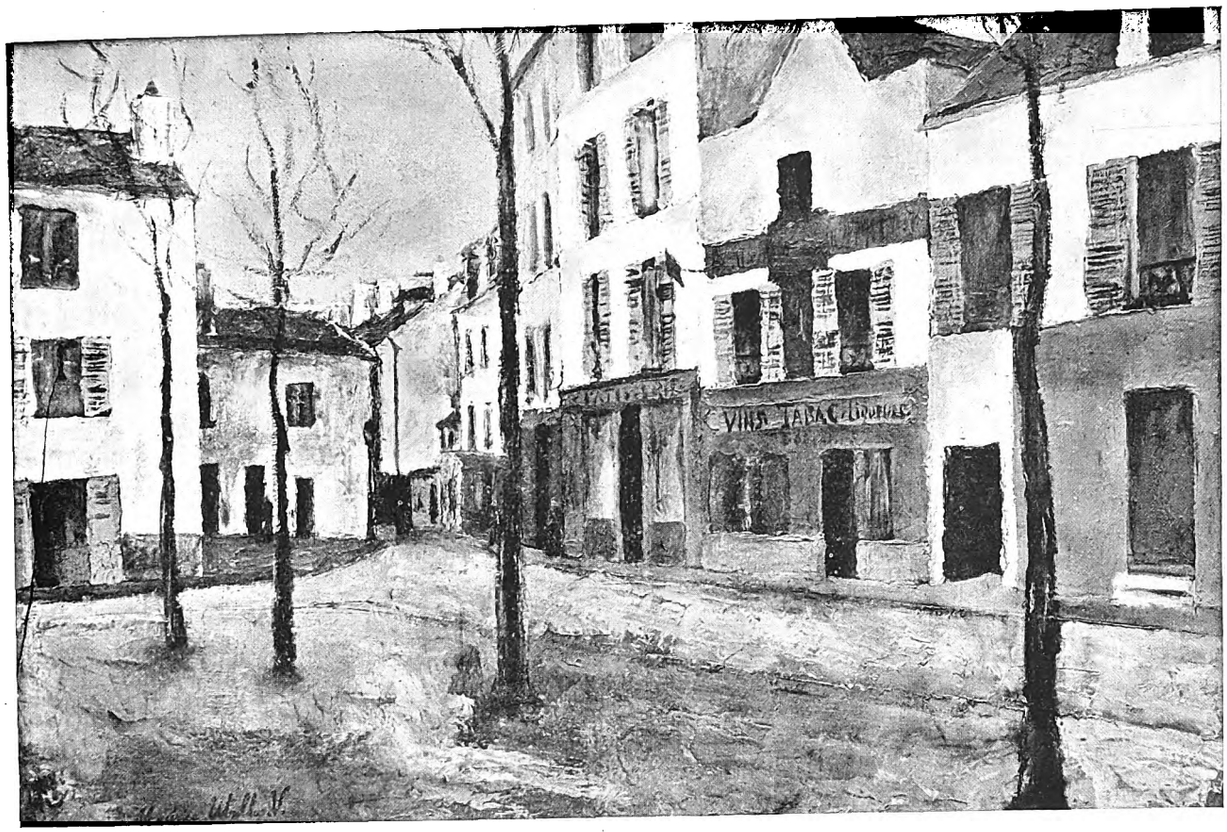
B—Cézanne Chauve, by Cézanne. Canvas, 34 cm. by 27 cm.

C—Miss Lola at the Cirque Fernando, by Degas. Canvas, 1.17 m. by 0.77 m.

Plate II. The Courtauld Trust

Digitized by Google

Digitized by Google



D—Rue du Tertre, by Maurice Utrillo. Canvas, 50 cm. by 73 cm.

E—La Plage de Trouville, by Claude Monet. Canvas, 37 cm. by 46 cm.

Plate III. The Courtauld Trust

Digitized by Google

Digitized by Google

Digitized by Google

F—Nu dans l'Eau, by Renoir. Canvas, 81 cm. by 65 cm.

G—La Table, by Pierre Bonnard. Canvas, 1.03 m. by 0.75 m.

Plate IV.—The Courtauld Trust

Digitized by Google

it will be surprising if the study of an array of great modern painting like this does not result before long in a clearer understanding on the part of the public of the art of yesterday and of to-day. Those who learn to care for such pictures can hardly remain satisfied with much of our own current art. Almost more important even than that is the opportunity the Trust offers the younger generation of artists, who can now at last see the art of modern France at its best any day in the week by means of a two-penny bus ride.

A RECONSTRUCTED EMBROIDERED COPE AT ANAGNI

BY MRS. A. H. CHRISTIE

AMONGST the embroidered vestments belonging to the Cathedral of Anagni are a couple of dalmatics which were evidently made up in fairly recent times by piecing together numerous fragments of two earlier garments, a cope and a dalmatic of thirteenth-century workmanship. Imperfect as they are, we must be grateful for the preservation of these remarkably interesting odds and ends, now assembled together with so little regard to their original sequence that the results seem only curiously unskilful essays in patchwork. An attempt was made to give the vestments some appearance of unity by the addition of green braidings, but the general effect in both cases remains a singular medley of unconnected, mutilated scenes [PLATE I]. The borrowed embroidery was mainly derived from the mediæval cope; but, when supplies from this source fell short, the patchwork dalmatics were completed from what remained of the mediæval dalmatic, large portions of which had been already made up as a chasuble, still to be seen in the cathedral Treasury. In the photograph the pieces taken from the dalmatic are easily identified by their bold design of repeating roundels enclosing scenes from the life of St. Nicholas.

So much of the mediæval cope has been preserved that a little patience and ingenuity make it possible to gather the scattered parts into their original order, and to gain a coherent idea of yet another masterpiece of mediæval embroidery. The result of this restoration [PLATE II] is a cope decorated with a design of repeating barbed quatrefoils containing scenes which for the most part illustrate martyrdoms of saints; four, occupying the place of honour, the centre of the back, are reserved for representations of Christ and the Virgin.

However fragmentary the remains of a mediæval church vestment may be, it is seldom difficult to recover the broad lines of its complete design. In the Middle Ages the decoration of embroidered copes followed rigid traditions which allowed the use of only three distinct schemes, all defined so sharply that if but a small piece of work survives, this will usually serve to identify the type of design to which it belongs. Sometimes the composition was planned upon a groundwork of radiating lines [FIG. 1], which always became the framework of an architectural setting, a series of arcades,

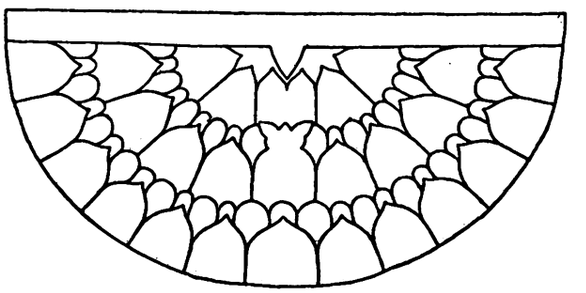


FIG. 1.

as this fell readily into the resulting spacings. Another scheme was formed of scrolling stems issuing from a common root [FIG. 2], an arrangement followed in representations of

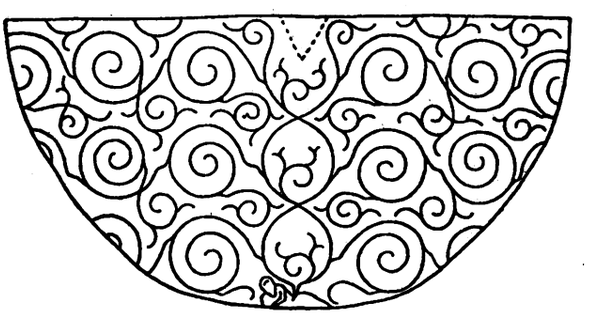


FIG. 2.

Christ's genealogy, the popular *Tree of Jesse*. And in the third type the designer took some geometrical element—a circle, square, or quatre-

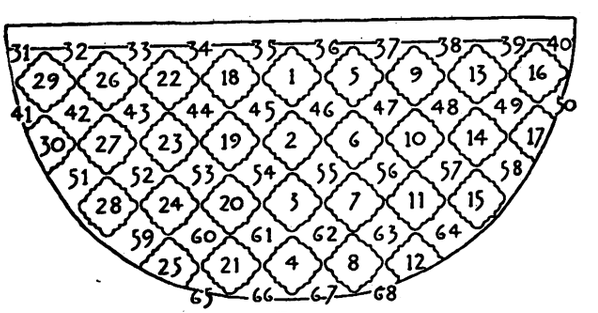


FIG. 3.

Digitized by Google

foil—and repeated it regularly over the entire surface (FIG. 3).

As the vestment under discussion obviously conforms to the third type, the first stage of its reconstruction is to set out recurring quatrefoils of the size given by complete specimens on the fragments upon the semi-circular field of a cope of usual dimensions, and then to discover by actual trial—an exciting archæological jig-saw puzzle—how the existing pieces fit into place. A characteristic peculiarity of mediæval stitchery gives a valuable clue to the right arrangement of the quatrefoils. This cope, like many others, has the background covered entirely with gold-work; and in every surviving example of the particular kind of gold decoration adopted the threads are always laid in the same direction, the worker carrying the gold thread up and down the surface in close perpendicular lines, without regard to the slant of the figures, which necessarily changed in every scene in order that the subjects might assume an upright position when the vestment was worn by the priest. Therefore, in arranging the fragments upon the quatrefoils, at whatever slope each piece is laid, it is essential that the gold threads of the background should run at right-angles to the horizontal line at the top of the cope. The ground-stitchery thus provides a useful check to the work of restoration, for it follows that when the framework, gold ground, and subjects of a scene all fit, it is fairly certain that its exact position on the original vestment has been discovered. As will be seen by reference to the plate, additional proof is constantly afforded by correspondence of details in adjoining pieces.

The complete cope included thirty quatrefoils, four of which were slightly curtailed, as is usual in vestments of this design, owing to the semi-circular form of the lower margin [FIG. 3]. Parts of all these quatrefoils survive, and in almost all cases there is sufficient to allow the subjects to be recognized. Every space between the quatrefoils contains an angel with outspread wings, seated upon a cushioned throne and clad in finely draped robes, with shoes upon the feet—a somewhat unusual detail. Each has a nimbus, and whilst some present crowns to the martyrs suffering in the adjoining quatrefoils, others play musical instruments. The half-spaces along the upper margin are filled with single figures of saints, male on one side, female on the other, arranged so that when the cope was worn they would fall into pairs down the centre front, just inside the broad orphrey, which, together with the lower border and hood, are missing.

The ground fabric of the cope is of two-fold linen, closely couched over with gold thread, with tying-down stitches fixing the gold by the mediæval method, at regular intervals so as to cover the whole surface with a chevron pattern. The freely drawn framework of the quatrefoils is composed of a broad central gold band supported on each side by a narrow edge of silk; this is all so much worn that the line of tracing beneath is often exposed to view. The tracing of this fine design upon the linen is well and boldly drawn, but its execution with the needle is not so expertly done. The silk stitching, chiefly in split-stitch, with here and there a little laid-work, is often loosely treated, with large stitches, although somewhat finer upon the faces, where the cheeks are worked in spirals in the English manner. The varied colour is pleasant, draperies being of green, salmon-pink, and blue; the angel's wings are of the last-named colour. A brick-red is noticeable on some large surfaces. Features are outlined in a medium shade of brown instead of the more usual dark tone.

According to Barbier de Montault,[1] the greater part of the material used up in the two dalmatics came originally from a vestment mentioned in a fourteenth-century inventory of the goods of Pope Boniface VIII, which he discovered in the cathedral archives in 1858. The entry describing this vestment is as follows: "Item una dalmatica de samito rubeo cum diversis passionibus scorum, ad imagines Salvatoris et Virgines in pectoralj et foderata sennato viridi." This may be rendered thus: "A dalmatic of red samite with divers martyrdoms of saints, with the images of the Saviour and the Virgin on the pectoral, and lined with green cendal."

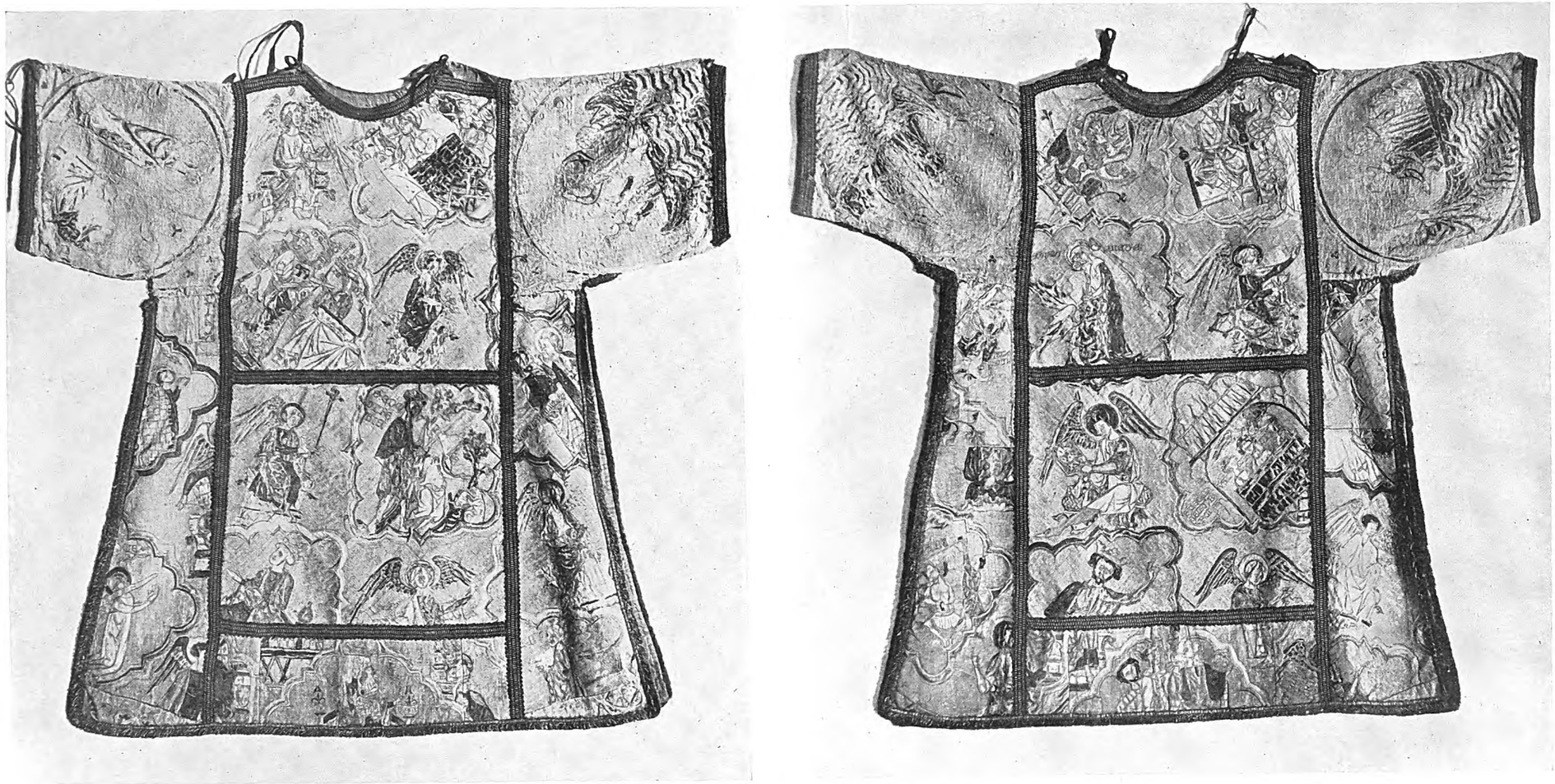
Although the scenes embroidered upon the dalmatics agree in subject with those of the vestment described in the inventory, there are serious objections to Barbier de Montault's assumption that the material of the dalmatics was mainly derived from this vestment. There are three important discrepancies: (1) The inventory describes a dalmatic, a vestment at that period furnished with long sleeves. The existing fragments, however, comply so exactly with the restrictions imposed by the early form of cope that it is hard to imagine that they came from a vestment of any other shape. (2) The ground fabric is not red samite,[2] but is linen, closely couched over with gold thread, a very usual form of background in mediæval embroideries, commonly described in contemporary inventories as "contexta ad aurum," or "toto de auro filato." (3) Although representations of the Saviour and the Virgin are amongst the subjects incorporated in the dalmatics, they cannot, if the restoration suggested is correct, be

[1] "La Cathédrale d'Anagni" (Paris, 1858).

[2] A particular kind of rich silk manufactured in the Middle Ages. See Francisque Michel, "Recherches sur les etoffes de Soie (Paris, 1852), Vol. I, p. 164.

Digitized by Google

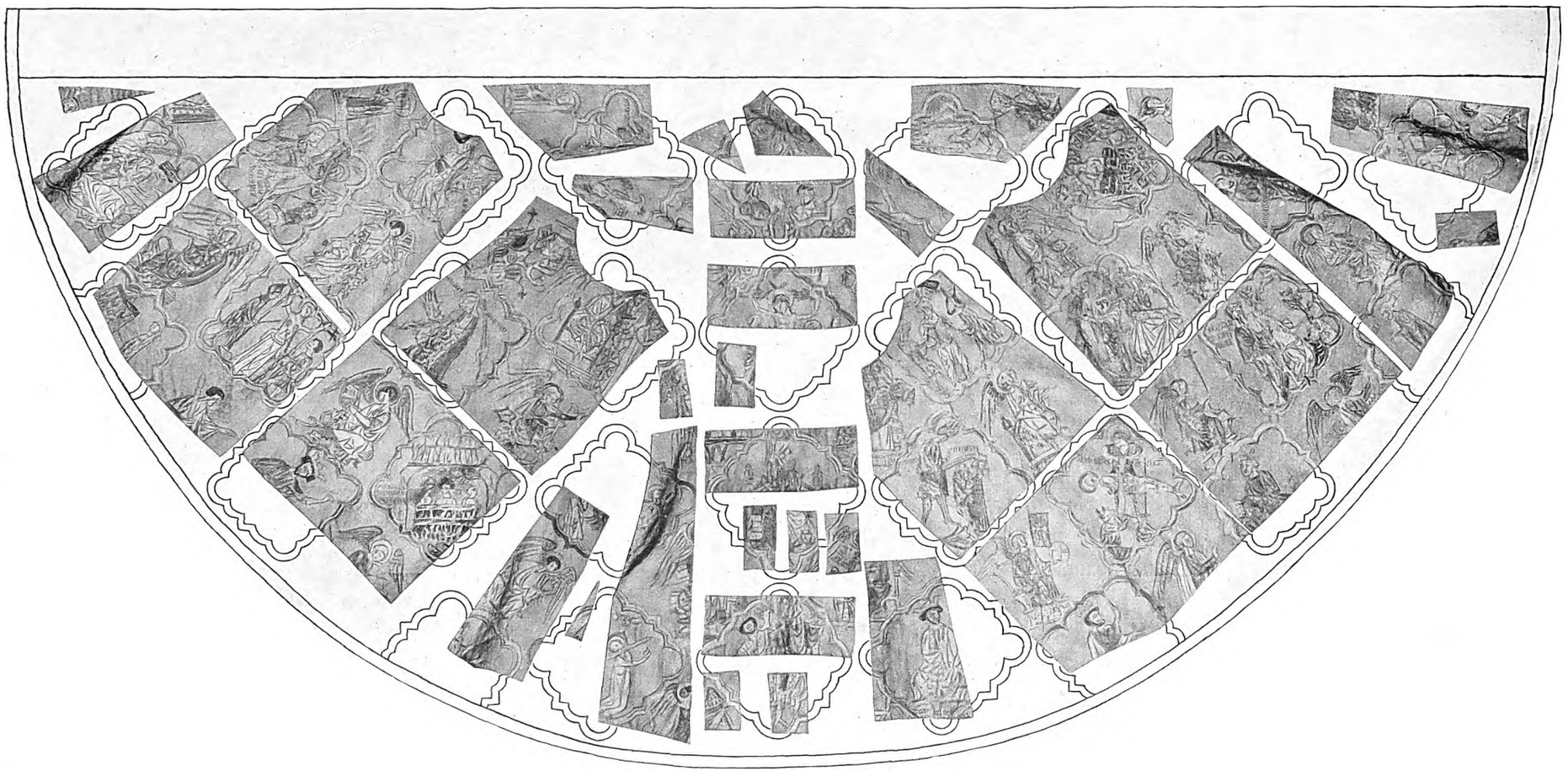
Digitized by Google



Two dalmatics composed of fragments ot thirteenth-century work. (Anagni Cathedral Treasury)

Plate I. A reconstructed embroidered Cope at Anagni

Digitized by Google



Cope reconstructed from photographs of the fragments composing the dalmatics in Anagni Cathedral Treasury

Plate II. A reconstructed embroidered Cope at Anagni

Digitized by Google

Digitized by Google

placed upon the chest, as the inventory expressly states these figures were in the vestment it describes. A dalmatic might have important subjects such as these upon the front, as indeed has the famous so-called "Dalmatic of Charlemagne" in St. Peter's, Rome[3]; but it was customary for a cope to have here broad orphreys decorated with lesser personages, series of unnamed saints and the like.

It would appear that Barbier de Montault, who attempted no detailed restoration of the fragments, was mistaken in identifying them with the dalmatic mentioned in the inventory, although several other garments it describes are certainly still to be seen in the Treasury at Anagni. Martyrdoms of saints were common subjects on mediæval vestments; it is by no means unlikely that in the fourteenth century the cathedral possessed more than one decorated in this way.

The subjects represented in the quatrefoils are as follows (for position see key-plan, FIG. 3):

(1) *The Trinity*. The right hand of God the Father is raised in benediction; the Son holds in the left hand a Dove representing the Holy Spirit, which hovers with extended wings in the centre. Only the heads and shoulders of the figures are shown, occupying the lower half of the quatrefoil, the upper part of which is decorated with a lion's mask, with a sprig of conventional foliage issuing from the mouth. The mask was probably covered by the hood when this small appendage was in use, for it was not always worn. Several existing copes of about the same date have conventional ornamentation in the space beneath the hood, which would otherwise have been vacant when the hood was detached.[4] (2) *The Crucifixion*. Most of the lower part of the quatrefoil is missing. The upper half shows part of the Cross, spurred, and green in colour, having at the top a scroll inscribed IHC NAZAREN REX JUDEOR. Half the figure of Christ, whose head bears the Crown of Thorns, is preserved; the nimbus and part of St. John's head can be recognized, and also the nimbus and draped head of the Virgin, whilst a separate fragment below shows some of her drapery. (3) *The Virgin and Child enthroned*. The crowned Virgin's head rests against that of the Child. In one hand she holds a sceptre, in the other a sphere. Below, two separate fragments show folds of drapery and the base of the throne; that these are rightly placed here is proved by the way they complete the design of the throne, and the framework of the quatrefoil. (4) *The Journey of the Magi*. The upper parts of the three crowned kings can be seen, and, on a separate fragment, some draperies and feet. The foremost king gazes upwards, holding a casket in one hand and in the other naïvely grasping his crown, as though to prevent it falling off. (5) *The Flaying of St. Bartholemew*. This well-designed scene is so severely mutilated that it is only just possible to recognize the subject. The letters BAR can be deciphered in a blurred inscription, and near by is part of a figure with a raised sword; this is probably the king watching the execution of his commands, for royal personages were often included in mediæval torture scenes. Another part of the quatrefoil shows some interesting architecture and a portion of a nude figure with extended limb, which, so far as this evidence takes us, complies with the traditional posture of St. Bartholemew under his peculiar form of martyrdom. (6) *Martyrdom of St. Blasius*. The Saint, stripped to the waist and wearing his mitre, is torn with combs by two executioners. Across the top runs an indistinct inscription in which Barbier de Montault reads the letters BLASII. (7) *Martyrdom of St. Denis*. The Patron Saint of France holds his severed head, crowned with a mitre, in his hands; the executioner, wearing a winged cap, stands by, his sword on the neck of the decapitated Saint. The name S. DIONYSIUS, in Lombardic letters, runs across the quatrefoil. (8) *A crowned King* upon a throne. (9) *Martyrdom of St. John the Evangelist*. The Saint is immersed in a cauldron of boiling oil; a man with bellows blows the fire beneath, and another offers the legendary cup of poison. The name S. JOHANN is written across the scene. (10) *Martyrdom of St. Thomas à Becket* [PLATE III, B]. The Archbishop kneels upon the steps of the altar; three armed soldiers approach, one of whom, wearing a closed helmet and bearing a shield with a bear blazoned upon it (Sir Reginald Fitzurse) pierces the Saint's head with his sword, whilst another strikes the outstretched hand of the Cross-bearer (Sir Edward Grim); the Saint's mitre falls to the ground in the fray. Both name and title, S. THOME ARCHIEPI, are legible, the letters being scattered somewhat indiscriminately amongst the figures. (11) *Martyrdom of St. George*. The Patron Saint of England, with nimbus, nude, and with bound feet, is being sawn in half by two evil-looking men. The name S. GEORGII runs across the scene. (12) *A crowned King*, with hands raised in vivacious gesture. (13) This scene is incomplete, but the Apostles St. James and St. Philip can be identified, and other figures may have been included. Each Apostle holds an inscribed scroll, partly mutilated, but the letters . . . PL ORUM PHILIPI can

[3] Formerly assigned to any date from the time of Charlemagne down to about the eleventh century; now generally ascribed to the fourteenth. See O. M. Dalton, "Byzantine Art and Archæology" (Oxford, 1911), p. 600.

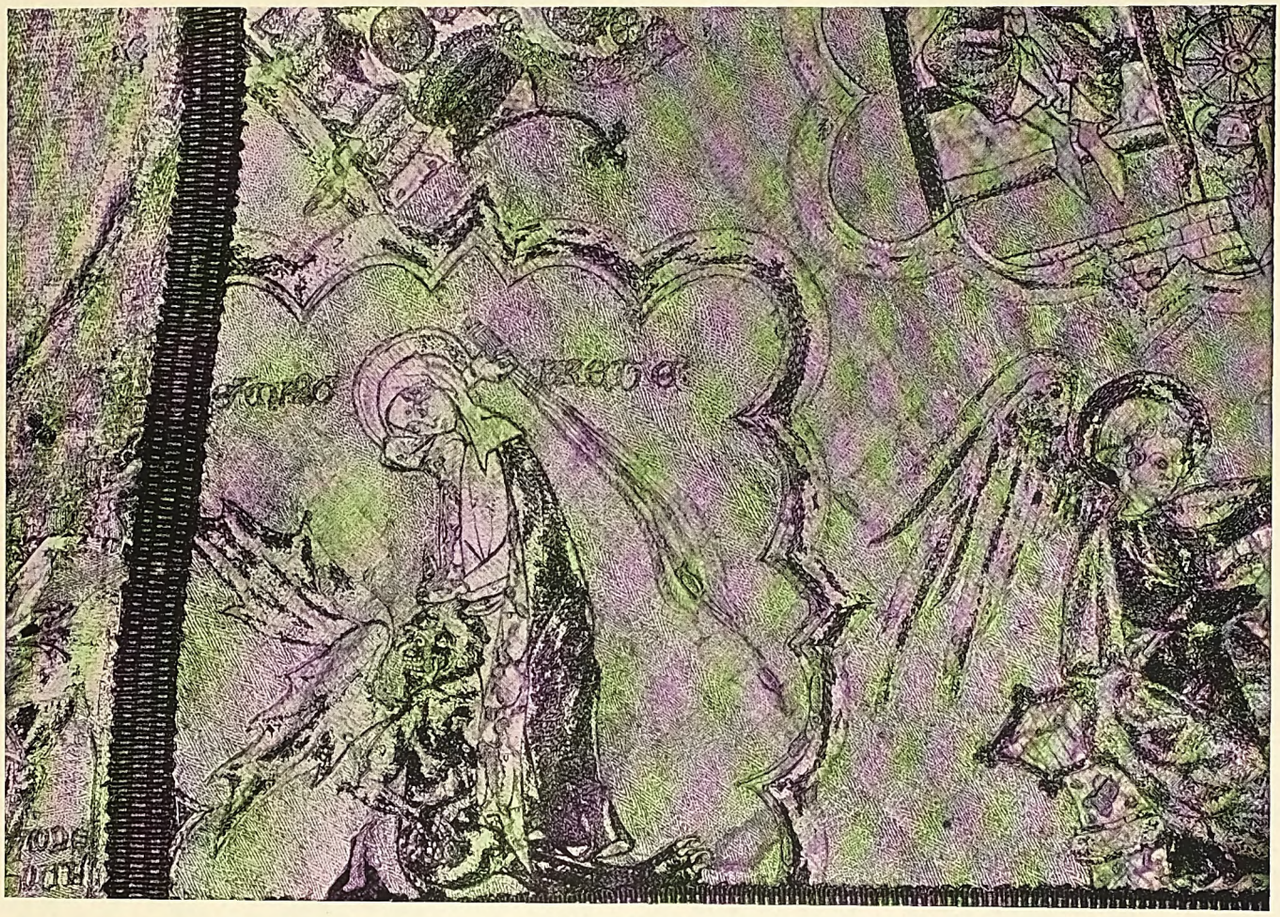
[4] Examples of this treatment are seen on the cope of Cardinal Albornez at Toledo, and on another, formerly in the Vatican Treasury, of which an eighteenth-century water-colour drawing is the sole remaining record.

Digitized by Google

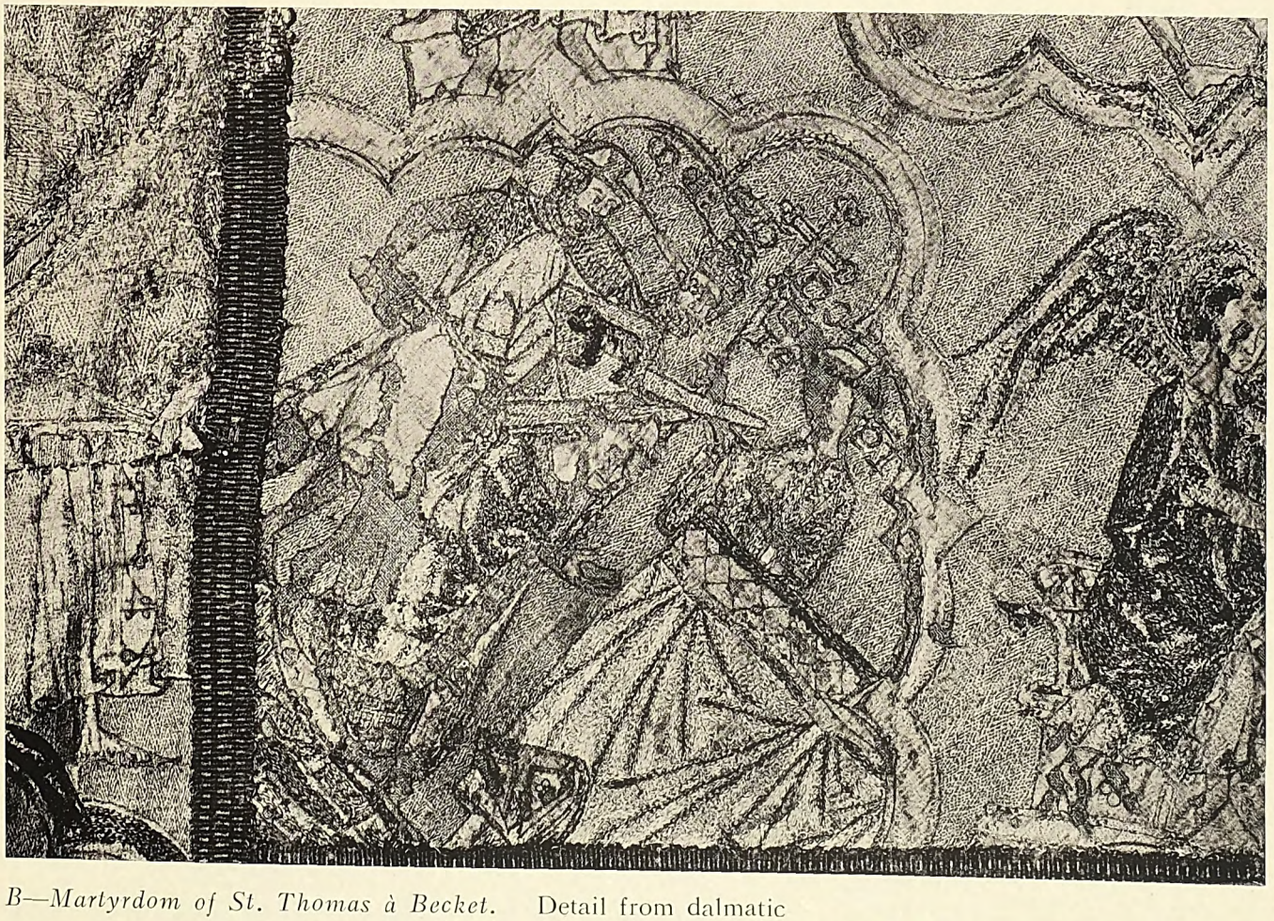
be read on one and . . . COBE on the other. The separate fragment placed with this scene contains a foot and some drapery, which perhaps may have belonged to one of the figures. (14) *Martyrdom of St. Edmund the King.* An executioner, who grasps a large hatchet, has severed the Saint's head from his body. Below, seated beneath a tree, the legendary wolf guards the crowned head between his paws; above, the hand of God in benediction issues from a cloud. (15) *A King* upon a throne, with hands raised in gesture. (16) *Martyrdom of St. Barnabas.* The Saint, clothed in a loin-cloth, is seated with bound hands, while two men, of whom one is almost entirely missing, cut his head asunder with a silver saw. The letters . . . ABE are all that remain of the name. (17) Part of a scene showing upper portion of a female figure wearing a close-fitting cap, without nimbus; one hand is raised, holding some object. The letters . . . BBA are legible. (18) *Martyrdom of St. Peter.* The central part of this quatrefoil is lost. The name PETRUS can be read upon one fragment and the word APOSTOL upon the other. On the upper portion the Saint's arm is visible, extended on the cross; also part of the man who is fixing the arm in place. On the lower fragment is a man wearing a feathered cap, hammering a nail; he seems to be astride the arm of the cross, and behind him a long strip of St. Peter's vest appears. In conformity with tradition, the Saint is represented as being crucified head downwards. (19) *Martyrdom of St. Catherine of Alexandria.* The Saint, who has a nimbus, stands between wheels set with knives. Three men are near by, two of whom grasp hammers, whilst the third, the Emperor Maximian, seated, sword in hand, on a throne, watches the execution of his commands. The scene is incomplete, but it is possible to detect the tip of the angel's wing, whose mission it is to stay the wheels from turning. (20) *Martyrdom of an unidentified Saint.* The scene is badly mutilated. According to Barbier de Montault, it represents the *Death of St. Magnus.* On the left is a standing figure with head and one arm missing; on the right is a kneeling saint, with a nimbus, whose figure is partly obscured by what appears to be a block of masonry; above is the hand of God in benediction. (21) *Martyrdom of St. Lucy.* Only part of the quatrefoil survives. The headsman's sword lies across the neck of the youthful Saint, who has a nimbus. The hand of God in benediction appears above, and close by are the letters . . . CIE, the latter half of the Saint's name; the letter S of the prefix "Saint" is on the adjoining fragment. (22) *Martyrdom of St. Paul.* The figure of the headsman is incomplete, neither head nor arm surviving, and the letters . . . APLI are all that remain of the inscription. The Saint can, however, be identified by his bandaged eyes, for tradition tells that on his way to execution he met a noble lady convert named Plautilla, from whom he begged a kerchief for this purpose. (23) *Episode from the life of St. Margaret of Antioch* [PLATE III, A]. With a large birch the Saint beats a green dragon, which she holds fast by the ear; it has the figure of a man and the hind hoofs of a beast; its hands are bound. The name S. MARGARETE runs across the scene. (24) *Martyrdom of St. Cecilia,* her husband Valerian, and his brother Tibertius. The three are placed in one cauldron, around the sides of which flames pass up and burn vigorously overhead; an angel bearing a crown hovers above. The names S. CECILIE : ET : TIBURCI : ET : VALERIANI are inscribed in clear letters. (25) Half the crowned *Figure of a King,* with one hand raised above the head. (26) *Martyrdom of St. Andrew.* Two men bind the Saint with cords to a diagonal cross; above is the hand of God in benediction, and below this the inscription SCI : ANDREE : APLI. (27) *Martyrdom of St. Agatha.* The Saint, who has a nimbus, is secured to a square frame; her breasts are torn with combs by two savage-looking men, one of whom wears a helmet. (28) The upper part of a *Crowned King,* with left hand raised. (29) *Martyrdom of St. Matthias.* The kneeling Saint, clothed in a chasuble, is about to be beheaded by an executioner wearing a winged cap. The Saint turns towards a woman who holds a scroll, inscribed S. MATHIE ORA PRO NOBIS. (30) A woman, with head draped, kneels before an altar on which is a chalice, partly veiled.

The figures 31-40 placed between the quatrefoils, form, on the left side, a series of kneeling female saints, and seated male saints on the right. There were probably five of each when the cope was complete, but now the two central spaces are vacant and most of the surviving figures are mutilated. (41) Nothing exists of this panel, but, judging from the one opposite (50), it contained the head and shoulders of a saint. (42) Angel blowing a long trumpet. (43) Angel playing a violin. (44) Angel playing an instrument of beautiful design, held upon the knee. (45) Most of this figure is missing, but two displayed wings show it to have been an angel; a sprig of foliage in the top corner may have decorated the arm of a throne. (46) Head, hand, and parts of an angel's wings, also small fragments of a throne. (47) Angel holding a crown towards the saint in the adjoining scene. (48) Angel with a crown. (49) Angel holding an unidentified object. (50) Part of a saint's figure, with nimbus. (51) Upper half of a figure grasping a sword in one hand, the other raised in gesture. (52) A seated angel holding a scroll upon which some notes

Digitized by Google



A—St. Margaret and the Dragon. Detail from dalmatic



B—Martyrdom of St. Thomas à Becket. Detail from dalmatic

Plate III. A reconstructed embroidered Cope at Anagni

Digitized by Google

Digitized by Google

Digitized by Google

A—Madonna and Child; from Perugino's studio. Panel. (Mr. Adrian Allinson)

Plate I. A Tondo from Perugino's Atelier

Digitized by Google

of music are inscribed. (53) Angel with crown. (54) Standing angel, the middle part of whose figure is missing. This figure seems to be playing an organ; on two adjoining fragments, upright pipes and what may be the base of the organ are visible. (55) An angel, parts of whose head and figure are missing, playing an instrument resembling a guitar, which rests upon the knee. (56) An angel holding in one hand a crown surmounted by a mitre. This latter object has special reference to the archbishop in the adjoining quatrefoil. This angel, like two near by (57 and 63) has but one wing; the second has been omitted, perhaps to leave space for some object, such as a crozier, which the worker has neglected to embroider? (57) Another single-winged angel, holding a crown in one hand a sceptre in the other towards the martyred king in the next quatrefoil. (58) Upper part of an angel holding a crown in the right hand, the other raised in gesture. (59) Head and shoulders of an angel holding a crown with both hands. (60) Angel holding a crown with both hands. (61) Angel with bow, probably playing some stringed instrument. About half the figure is missing. (62) Angel holding a scroll, inscribed AVE MARIA. Parts of the figure are missing, but it is clear that it turns towards the adjoining quatrefoil containing the Virgin and Child. (63) Angel with single wing, facing the figure of St. George in the adjoining quatrefoil, and holding out his helmet and banner, blazoned with the red cross. (64) Upper part of an angel with single wing; one hand is raised. (65) Missing. (66) Angel playing a harp. (67) Only a head and arm remain. (68) Missing. The subject would have paired with 65.

The provenance of a new-found "storied" vestment of such excellence as this is an interesting problem to students of mediæval embroidery. There are not a few reasons for ascribing it to English workmanship, for both design and technique show characteristic English treatment. Three of the martyred saints depicted, St. George, St. Thomas à Backet, and St. Edmund the King, are specially connected with England. Of these the two first were of world-wide sanctity, and might well have been chosen as subjects by workers of many nations, a remark which applies with equal force to the Patron Saint of France, who also occurs; but the presence of King Edmund is strong evidence of English origin, for he would be little known beyond the boundaries of his own realm. Upon looking more closely at the details, it would appear that the designer took special interest in the three English Saints: in each case the attendant angel in the adjoining space holds out the martyr's particular symbol, whilst in the rest they present crowns or play musical instruments. A mitre is presented to the Archbishop, a sceptre to the King, and a red-cross banner to St. George. It is unlikely that this is mere chance, for it is characteristic of mediæval design that nothing without significance was ever introduced.

Further evidence of origin is afforded by comparison with embroideries of acknowledged English workmanship. Angelic musicians are important figures in this cope and in the cope of St. John Lateran, Rome; and the martyrdom of St. Thomas à Becket is noticeably similar in treatment on both vestments. In all the scenes the gestures of the figures have remarkable vivacity, and the drawing of all faces aims at dramatic expression rather than conventional regularity of features. Both these characteristics point definitely to English origin. Again, the quatrefoil shape of panel was much favoured in this country; the Sion, Daroca, and Vatican copes all make use of this element of design. A single detail would hardly be sufficient evidence of English workmanship, but the combination of several points go some way towards establishing proof that this cope must be added to the list of surviving examples of "Opus Anglicanum."

It is well known that English church embroideries found their way to this part of Italy late in the thirteenth century. The inventory of 1295 of the goods of Boniface VIII[5] gives a list of presents from the King of England sent to this Pope at Anagni; amongst them are the following items: "unum Pluviale de opere Anglicano cum frixio ad perlas" and "duo aurifrixia Anglicana pro pluvialious et unum amplum aurifrisium pro planeta."

[5] See Émile Molinier, "Inventaire du Trésor du Saint Siège sous Boniface VIII," items 1552, 1553.

A TONDO FROM PERUGINO'S ATELIER

BY ROGER FRY

VASARI, in spite of the generally laudatory tone of his notice of Perugino, throws out a good many broad hints that as he grew older his love of riches affected his art unfavourably. It seems, indeed, pretty clear that he was a keen commercialist. His case is rather an unusual one. It is easy enough to understand that a brilliant technician without any definite imaginative conviction should exploit his talent in the market, but Perugino was not of that type. On the contrary, he had

Digitized by Google

a genuine and exquisite imaginative gift, a highly original sense of spatial relations, and a real invention in his planning. What, perhaps, did him so much damage was that he had a turn for expressing in his figures that languishing sentimental grace which was coming so hotly into vogue in the last quarter of the fifteenth century, though we may guess from the criticism which Vasari reports of his later works at Florence that before his death it was already passing away under the spell of Michelangelo's more vigorous conceptions.

It appears, in fact, that at the height of his fame Perugino carried on an all-too-flourishing business by the help of the many pupils who flocked to so popular and successful a master, and that more and more he resigned to his pupils the charge of executing his designs.

A curious side-light as to the methods employed in Perugino's atelier is thrown by a study of the tondo of the *Virgin and Child* in a landscape which we publish [PLATE I] by the kind permission of Mr. Allinson. It is, on the whole, so successful a work as to have led me originally to think it might be by Perugino himself. It is true that I saw it in a very dirty condition with many overpaints, and perhaps too hastily hoped that its defects were due to its condition. It has now been cleaned, and, though the general tone is somewhat lowered by a fine reticulation of dark cracks, it is an extremely attractive picture. The placing of the Virgin in the tondo is well judged, the movement of the figure well conceived and the drawing of the body is masterly. The infant Christ is less happily treated, and the reason of this will appear. The landscape is very intriguing with its curious reminiscence of Northern country scenes.

Further study of the picture has led me to the conclusion that it is made up from two different compositions by Perugino, and that probably under the stress of orders he may have indicated to his pupils this profitable and economical method of picture-making.

The Virgin is taken almost entirely from the Virgin in the altar-piece executed for S. Domenico at Fiesole and now in the Uffizi. [PLATE II, B]. It corresponds with this figure almost exactly, except that it is reversed. It was impossible, however, to take the Infant from the same picture, because in the altar-piece He turns round to look at St. John the Baptist, who stands at the Virgin's dexter side, and such a movement would have no plausible explanation in the tondo. It is true that the legs and left arm were not affected by this movement, but another model had to be found for the upper part of the torso, the head, and right arm.

A suitable, at all events a non-committal, pose was found in the picture of the *Madonna and Child* with six kneeling members of a confraternity, now in the gallery at Perugia. [PLATE II, C]. This is supposed to have been the picture finished by Perugino for the Confraternity of Sta. Maria Novella of Perugia in 1498, but there is some doubt about the identification of the picture; the date cannot therefore be considered as certain. At any rate, this seems to have been the picture put under contribution to complete the tondo, and, as might be supposed, the movement of the Child shows evidence, in its confused movement, of this mixed origin.

The tondo, then, even if sketched in and supervised by Perugino, as may well have been the case, must be ascribed to his atelier. The northern-looking landscape would suggest a Florentine pupil as the executant, since the fashion of introducing such motives, which had doubtless a certain exotic and romantic flavour, was common in Florence about this time.

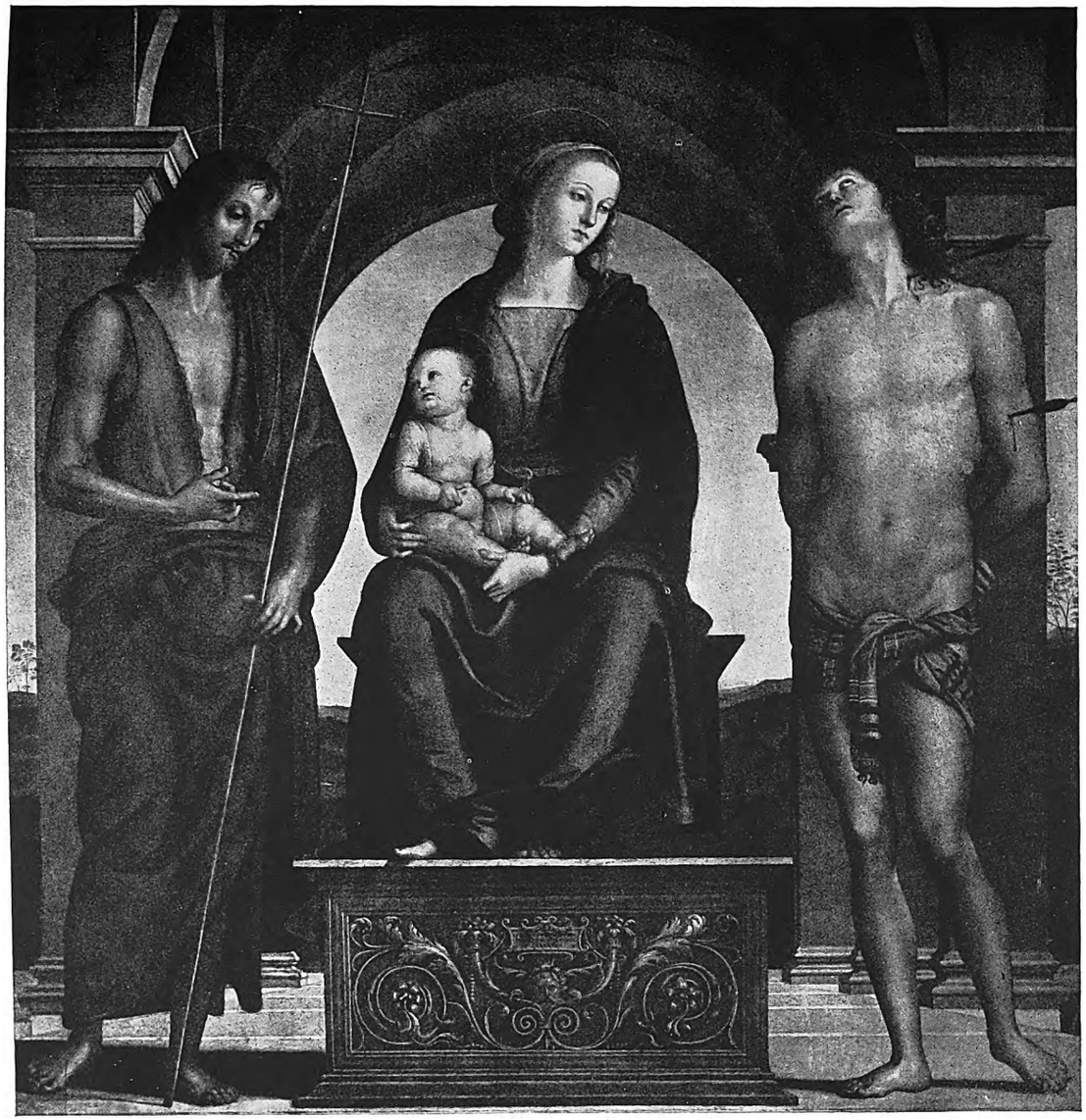
Such then, as it seems to me, is the history which an analysis of this picture suggests. It shows that human nature and trading habits have not altered much since Perugino's time, and that even a great and genuine artist may at times be almost too good a man of business.

ANOTHER VERSION OF THE *DANAË* BY TITIAN

BY DETLEV, BARON VON HADELN

TITIAN, almost more than any other master, was inclined, when occasion offered, to repeat himself; this fact was due to the circumstance that he was surrounded by art-loving patrons who clamoured for replicas of his works. Nevertheless, he would scarcely have acceded to such demands if his innermost nature as an artist had not found satisfaction in their pursuit. We know that Titian was an indefatigable worker, but a comparatively slow creator; he was anything but an improviser. It frequently happened that a picture would stand incomplete in his studio for years, being, in the course of time, repeatedly brought forth on to the easel to be judged and corrected until the hypercritical eye of the master was thoroughly satisfied with composition and design. It is therefore obvious that, for the artist accustomed to such a method of work, the solution of his pictorial problems could only be achieved after much conscientious and repeated experiment, with the result that the master was not averse from working on some of his earlier composi-

Digitized by Google



B—The Madonna with two Saints, by Perugino. Panel. (Uffizi, Florence)

C—Madonna and Child, by Perugino. Panel. (Pinacoteca, Perugia)

Plate II. A Tondo from Perugino's Atelier

Digitized by Google

Digitized by Google

Digitized by Google

Danaë, here identified as by Titian. Canvas, 1.7 m. by 1.21 m. (Private Collection)

Another version of the *Danaë* by Titian

Digitized by Google

tions even after a lapse of a decade or two.[1]

Of Titian's compositions, one which must have aroused, even among his contemporaries, a quite considerable amount of admiration is the *Danaë*. Four famous European galleries possess replicas of this work, viz., Naples, Madrid, Leningrad, and Vienna. In addition to these a fifth original has now been traced. This painting,[2] hitherto unpublished, but now reproduced herewith, hangs to-day in an English country house, and was formerly in the possession of the Earl of Chesterfield and then of Mr. Annesley Gore.

I believe it is possible to establish the time relationship existing between the English replica and the four others already cited above.

The example in Naples is the earliest version of the theme, for it was painted during Titian's sojourn in Rome (1545-46). With regard to the painting in Madrid, we know that it was sent to Philip of Spain in 1554.[3] The versions in Leningrad and Vienna are assigned by common consent to a later date, and the last is regarded as in part the work of assistants.

As already established by Crowe and Cavalcaselle, the earlier classical conception of the theme in Naples develops along the lines of a harsher and more realistic treatment, which reaches its culmination in the Madrid example of 1554. The Praxitelesque cupid of the earliest version is replaced by an old money-loving Dicaeria, or procuress, engaged in catching a portion of the golden rain in her apron. This novel and realistic element, which also appears in the later examples, is absent in the English one. The head of the Danaë, moreover, is very classical; it is almost identical with that of the Naples work, whereas all the later examples display a type coquettish rather than imposing. Hence there can scarcely be a doubt that the English replica now brought to light is more nearly related in point of time to the one in Naples than to the painting in Madrid or to the other works of still later date, and that it was probably carried out in the forties. The general style and treatment of the really exquisite landscape in this example—which offers a more than adequate compensation for the absence of the subsidiary figure—substantiates this contention.

[1] Probably the most remarkable case is that of the composition of the half-length *Magdalen*. The earliest version (now in the Pitti Palace, Florence) was painted in the thirties for the Duke of Urbino, whereas the later productions in the Naples Museum and in the Hermitage belong to the master's fiftieth or even sixtieth years.

[2] Canvas, 47½ in. by 66¾ in.

[3] See Crowe and Cavalcaselle, "Titian," Vol. II, p. 227, l. 5.

REYNOLDS AND REMBRANDT: TWO PICTURES AT HERTFORD HOUSE

BY PHILIP HENDY

A PIECE of unusual good fortune in following up a faint scent has enabled me to bring a little new life into the cheeks of Reynolds's *Strawberry Girl* [PLATE A]. Lord Lansdowne's version has far more vitality than the better-known painting at Hertford House (No. 40), but neither has long been much more than a justification of Blake's "resentment":

When Joshua Reynolds died
All Nature was degraded,
The King dropped a tear
Into the Queen's ear
And all his pictures faded.

Once the most vaunted of Sir Joshua's children—he put her among the six first—*The Strawberry Girl* must have lost more than her complexion to account for her present condition: an unwholesome image of her former self, a soul grown old while retaining the faded mask of youth, she calls forth sympathy but no enthusiasm.

She serves, all the same, a valuable historical purpose. Some time ago I was struck by a certain affinity of feeling the *Strawberry Girl* shares with a well-known Rembrandt, *The Young Girl Holding out a Medal* [PLATE B]. A definite connexion was made probable by the fact that the characterization of Reynolds's picture is not typical of Reynolds or of the eighteenth century: it has none of their aristocratic suavity or light-hearted gesture, it is full of pathos and humility, once probably revealed with warm sympathy, characteristics belonging to Holland and the seventeenth century. Rembrandt's influence upon Reynolds's general practice is obvious enough; only from him could he have derived the stringency of his famous colour theory—

> "it ought to be indispensably observed that the masses of light in a picture be always of a warm mellow colour, yellow, red or a yellowish white; and that the blue, the grey or the green colours be kept entirely out of these masses and be used only to support and set off these warm colours; and for this purpose a small proportion of cold colours will be sufficient."

He could not, as he claimed, justify this theory from the study of "The Venetian and Flemish Masters": Titian and Tintoretto, Rubens and even Brouwer, are by no means averse to the use of cool and emphatic blues and greens in their high lights and main masses.

Such general influences can only be proved by positive connexions, which are the facts of æsthetic history: and one can find positive connexions with Raphael (*cf.*, the *St. John* of

Digitized by Google

the Wallace Collection with Raphael's work in the Uffizi) and with Rubens (*cf.*, the *Master and Miss Proby* at Elton Hall with Rubens's portrait of his two sons in the Lichtenstein Collection), but there was, so far as I know, no concrete instance of a composition by Reynolds derived directly from one by Rembrandt.

By a piece of good fortune I was able to trace a definite relation with the picture mentioned above; *The Young Girl Holding out a Medal* changed hands at the Robert Hoe sale in 1910. The courtesy of Mr. Arthur Hoe and of Messrs. Scott and Fowles enabled me to trace it back to the eighteenth century and the Cottrell-Dormer Collection. The manuscripts which formed the greater part of that collection were mainly purchased by the first Sir Charles Cottrell, a well-known *dilletante*, who was Master of Ceremonies first to Charles I and later to Charles II. Under the latter King he was British Ambassador in Brussels, and thus he may have purchased the picture in Belgium or Holland; if that were the case, he would deserve recognition as importing one of the first Rembrandts into England. The picture was thus possibly at Rousham Hall, Steeple Aston, in Oxfordshire, ever since Sir Clement Cottrell inherited the property from his cousin, General Dormer, and combined the two names. Horace Walpole visited Rousham in 1762, but unfortunately does not mention the picture; he was delighted with Kent's recent enlargement of the Jacobean House, and remarks that, had he had "such a house, such a library, so pretty a place and so pretty a wife," he would "let the King send to Herrenhausen for his Master of Ceremonies." Now the pretty wife was painted by Sir Joshua Reynolds and the portrait still hangs at Rousham.

The picture is not evidence, however, that Reynolds actually visited Rousham; sittings would have been given in London and the picture sent to the country. But two miles or so from Steeple Aston is North Aston, whose Squire was Oldfield Bowles, a quiet patron of contemporary art. He had himself studied under Gainsborough, and he entertained as guests Richard Wilson, Sir George Beaumont, and Sir Joshua Reynolds. The latter painted a portrait of his daughter, the *Miss Bowles* (No. 36) of the Wallace Collection. It is unlikely that Reynolds should have visited one patron in the country without calling on another in the next village, and quite impossible that he should fail to see and admire *The Young Girl Holding out a Medal*, a good work of his favourite master. From the connexion between these two works of Reynolds now on one wall at Hertford House we gain a glimpse into one of Reynolds's holidays—and far more important—a patent instance of his drawing direct inspiration in the country from the "low" painter whom he denounced to his audiences at Somerset House.

Blake is justified again:

> "Instead of Michael Angelo
> Read Rembrandt, for it is fit
> To make mere common honesty
> Of all that he has writ."

Mention of Miss Bowles may justify a short statement of her identity recently supplied to Mr. D. S. MacColl by the courtesy of the Rev. C. C. Brookes, Vicar of Middle Aston. She was Jane, the eldest of a family of nine, which included eight daughters; they were all children of Oldfield Bowles by his second wife, daughter of Sir Abraham Elton, of Clevedon Court, where there are still portraits of the couple painted in Gainsborough manner by Oldfield Bowles himself and a sketch-book of Sir George Beaumont's given to the family by Mrs. Bowles. Jane was born in 1772, so that she sat for her portrait, painted according to Leslie and Taylor in 1775, when she was certainly not more than four years of age: it is her main distinction, and the rest of the story can be quickly told by a tablet in the Chancel of Hurst Church, in Berkshire:

> "Near this place are deposited the remains of Richard Palmer, late of Holme Park, in the Parish of Sunning, Esquire heretofore of this Parish, who died July 29, 1806, aged 41.
>
> "Also the remains of Jane, his wife, eldest daughter of Oldfield Bowles, Esq., of North Aston, in the County of Oxford, who died June 12, 1812, aged 40.
>
> "By her he had eleven children . . . etc."

SOME GOLDEN FLEECE PORTRAITS BY A. VAN DE PUT

THE first part of this paper was published in these pages in June, 1923. The portrait, now illustrated on PLATE B, is reproduced, by permission, from the Dorchester House collection of Lieut.-Colonel Sir George Holford, K.C.V.O. Though different identifications of the individual portrayed are on record, they are all, for one reason or another, unconvincing. What is, in the first place, certain is that the portrait represents a Knight of the Golden Fleece, who was elected to the order before the death of Murillo, in 1682. The authenticity of the work as a Murillo is beyond question, and there is no appearance of the badge of the Fleece having been painted on to the portrait subsequently to its completion.

The number of persons elected to the order of the Fleece during the reign of Charles II of Spain, or from 1665 until 1700, was no fewer

Digitized by Google

A—The Strawberry Girl, by Sir Joshua Reynolds. Canvas, 75.6 cm. by 62.9 cm. (Wallace Collection)

B—A Young Girl holding out a Medal, by Rembrandt. Canvas, 66 cm. by 58.4 cm. (Mr. Robert Hoe, New York)

Digitized by Google

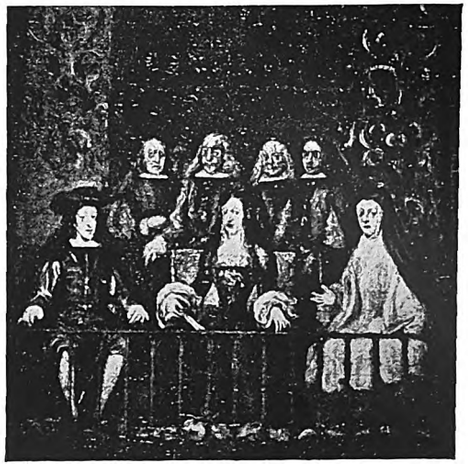
Digitized by Google

Digitized by Google

A—

B—

C—



—D

—E

A—Portrait of a nobleman, by Murillo. Canvas, diameter 29 cm. (Louvre); *B—Portrait* (here identified) *of Don Juan F. de la Cerda, Duke of Medinaceli.* Canvas, 80 cm. by 59.7 cm. (Lt.-Col. Sir George Holford); *C—Portrait of Don Gregorio de Silva, Duke of Pastrana.* Canvas. (Prado); *D—The Auto da fé,* Madrid, 1680, by Francisco Rizi. Canvas. (Prado); *E—La Sagrada Forma,* by Claudio Coello. Detail. Canvas. (Sacristy of the Escorial Church)

Some Golden Fleece Portraits

Digitized by Google

than 120; of them not more than fifteen can be described as Spaniards.

The circumstance that the person wears the typical national dress, including the stiff collar, or *golilla,* which became the fashion after the sumptuary ordinances of 1623, specially banning the elaborate and voluminous lace ruffs and open-work collars in vogue under Philip II and Philip III, is not without significance to the determination of his personality. Charles II of Spain was himself no whole-hearted friend of the *golilla,* at least until the end of Don John (II) of Austria's first ministership (1679). It is nevertheless claimed that all his portraits, except that in Claudio Coello's painting, *La Sagrada Forma,* show him wearing it, and it would seem that, more especially during the last twenty years of his life, i.e., from 1680 till 1700, the misgivings prompted by Louis XIV's policy with regard to the imminent question of the Spanish Succession, prompted Charles to testify to his anti-French sentiments by wearing the national dress.[1] Whilst, however, Charles, especially during the early and middle portions of his reign, went, on occasion, clad to suit his convenience, or to serve some other end, the choice of the rigid national style of costume in a portrait such as that under consideration argues, if not merely *españolismo,* then at least a courtier trend in its wearer. So far this will be found to accord with the solution of the man's identity here to be proposed, for he was the patient servitor of a difficult and degenerate monarch.

But first as to the existing identifications.

That the person represented can be, as one tradition declares, Don Luis de Haro, a nephew of Olivarez (i.e., Luis Mendez de Haro Guzman y Sotomayor, sixth Marquis del Carpio, who died in 1661),[2] is precluded by the circumstance that this individual was never a knight of the Fleece.

The attribution of an inferior version of the same portrait, existing in the Louvre[3] [PLATE A], as presumably representing a Duke of Osuna,[4] is similarly beside the question, the only seventeenth-century Duke of Osuna who received the Fleece having been Pedro Girón, third duke, d. 1624. The fourth, fifth, and sixth holders of the title, who died in 1656, 1694, and 1716 respectively, were knights of Calatrava, whose names are not found on the roll of the Fleece.

Another theory, according to which the personage, as seen in the Louvre version, is Gregorio de Silva, Duke of Pastrana, b. 1649, is likewise unacceptable. Pastrana, although indeed to be counted among knights of the Fleece, received the order as late only as 1693, shortly before his death, and some eleven years after that of Murillo. The likeness between the portrait by Carreño de Miranda in the Prado, No. 650 [PLATE C], which has been identified as that of Pastrana, *circa* 1670, and the individual Murillo depicted, at about the same date, in the Dorchester House picture, is hardly so close as to point inevitably to one and the same person for their original. Such identity has, nevertheless, been asserted, as between the Louvre version [PLATE A] and the Prado Pastrana portrait,[5] but without reference to that of Dorchester House, in comparison to which the Louvre picture can fairly be described as an inferior, perhaps, indeed, a later performance, both as a portrait and a painting.

In further support of the identity claimed, of the personage portrayed in the Louvre picture, No. 1719, with the Duke of Pastrana by Carreño de Miranda (Prado, No. 650), Señores Allende-Salazar and Sánchez-Cantón instance the portrait of a man depicted as a member of the suite of Charles II of Spain, in Claudio Coello's great picture, *La Sagrada Forma,* already cited, as including that of the last Hapsburg monarch of Spain, wearing a lace cravat. This wonderful work, the execution of which occupied Coello at intervals from about 1685 until 1690, represents the giving of the rite of Benediction, with the Sacred Host of Gorcum, by the Prior of the Escorial, as it occurred in the sacristy of the Escorial Church in the presence of Charles II of Spain on October 19, 1684. The various groups in *La Sagrada Forma* constitute it an important document for Spanish iconography of the period, and one has little difficulty in believing that Coello took more than ordinary pains with the likenesses of the numerous assistants at the ceremony. The face of the individual in question in *La Sagrada Forma* sufficiently resembles that of Murillo's knight of the Fleece at Dorchester House, for it to be clear that the determination of his identity will establish that of the latter personage. Cean Bermudez refers[6] to Coello's work in the passage which we translate as follows:

> In this picture I have counted up to fifty portraits: that of the priest said to be the Prior P. Santos; that of the King; those of the Duke of Medinaceli, First Minister; of the Duke of Pastrana, Grand Huntsman; of the Count

[1] A. Morel-Fatio, La golille et l'habit militaire, in *Etudes sur l'Espagne,* 3e série, 241. 1904.

[2] As such the portrait was exhibited at the Royal Academy Winter Exhibition, 1887, No. 158, when it was described as follows: Half-length to l., nearly full-face; dark figured dress, black cloak, stiff white ruff; long hair flowing over his shoulders; landscape background. Painted in an oval. Canvas, 31½ in. by 23½ in.

[3] Reproduced from A. L. Mayer, *Klassiker der Kunst: Murillo,* 1913, 227.

[4] S. de Ricci, *Description raisonée des peintures du Louvre,* I, 1913, No. 1719.

[5] Señores Allende-Salazar and Sánchez-Cantón, *Retratos del Museo del Prado,* 1919, 242.

[6] *Diccionario historico de los más ilustres professores de las bellas artes en España,* I, 341. 1800.

Digitized by Google

of Baños, Master of the Horse; of the gentleman [in waiting], Marquis of La Puebla; and those of many other gentlemen and ecclesiastics depicted so naturally that not many years ago there died an old monk in that monastery who knew them and pointed them out.

The prominence given, in Coello's composition, to the individual who resembles the man painted by Murillo in the portrait under consideration exactly corresponds to the precedence Cean Bermudez here assigns to the grandee who was then Charles II's Minister of State. If so, what is undoubtedly the most conspicuous and important of the portraits of personages represented in attendance upon Charles II in *La Sagrada Forma* [PLATE E], corresponds to the Duke of Medinaceli, Juan Francisco Tomás Lorenzo de la Cerda, born in 1637, who succeeded as eighth duke in 1671 and was First Minister from 1680 till 1685, dying in 1691. This Duke of Medinaceli was elected to the Order of the Golden Fleece in 1670.[7]

The more detailed description of the royal suite depicted in *La Sagrada Forma,* given in the monograph upon the picture by P. Eustasio Esteban, is (also translated):

> . . . in it is seen Charles II, on his knees, in military dress and cravat, as introduced into Spain shortly before by Schomberg's troops. . . . Behind him and in the front row are the Duke of Medinaceli, First Minister, grasping in his right hand a candle and holding his hat in his left; the Duke of Pastrana, Grand Huntsman; the Count of Baños, Master of the Horse; the Marquis of La Puebla, Chamberlain and gentleman in attendance; in the forefront of all is Don Antonio de Toledo, eldest son of the Duke of Alba . . . his eyes fixed mournfully upon the Sacred Host; he is striking his breast with his right hand as a token of repentance, and holding a lighted candle in his left.[8]

Actually the fourth person from, and including the figure of, Don Antonio de Toledo in the foreground, according to this, the most detailed account of the picture and of the subject in general, is therefore to be identified as Charles II's minister, he being the only one of the suite whose person is sufficiently disclosed in the grouping for the hand holding the candle and likewise the hat (as mentioned in the description) to belong to it.[9]

The dates of reception of the Order of the Fleece by the other members of the royal suite, here described as figuring in *La Sagrada Forma,* are: Medinaceli, as has been stated, alone received the Fleece in the lifetime of Murillo (d. 1682); Pastrana received it in 1693; La Puebla, an Austrian Fleece, as late as 1711-1718; Baños was never the recipient of the order; whilst Don Antonio de Toledo was elected as eighth Duke of Alba between 1690-1700. His physiognomy, however, entirely removes him from the inquiry, and his position in the group is very clearly established by P. Esteban's description.

In no exhibition of portraits or miniatures held in Spain during recent years does there appear to have figured a likeness of the man who was First Minister to Charles II of Spain for the five years from 1680 (February) till 1685 (April).[10] It is natural, therefore, to look for him in Francisco Rizi's picture of the *Auto da fé* held at Madrid on June 30, 1680 (Prado, No. 1016). But there appears to be no completer list of the occupants of the royal tribune seen in that work than one by P. de Madrazo, who mentions only Charles II, his wife, Marie Louise of Orleans, and his mother, Mariana of Austria; he also states that the persons on the second tier include the Master of the Horse, the families of the grandees and of the Duke of Medinaceli, and others. It is more than likely that Medinaceli himself is represented by the bespectacled figure seated on the right, at the back of King Charles, his wife and mother, in the royal tribune [PLATE D].[11] His office of First Minister, and the status of his house as representative of the La Cerda or elder branch of the old Castilian kings, would warrant this. Pastrana, it is known, took too active a part in the terrible celebration to have been seated in the royal box. The circumstance that in 1680 this individual appears, like another member of the suite and, of course, the King himself, wearing the Fleece, is against his identification with Pastrana, who did not receive the order until 1693.

When Don Juan Francisco de la Cerda was elected to the Fleece in August, 1670, he was in his thirty-third year, and had succeeded to the dukedom of Alcalá in 1645, his father, the seventh Medinaceli, living until March, 1671. The badge of the Fleece, which he received out of the royal jewel treasury at his installation in September, 1670, had been that of his father-in-law, the Duke of Segorbe and Cardona.[12]

[7] 1660-70 is the date assigned to the Louvre portrait in Mayer, *Klassiker der Kunst: Murillo,* 1913.

[8] *La Sagrada Forma de El Escorial,* published at the Escorial (Real Monasterio de San Lorenzo), 1911, 93-4.

[9] The right hand in question grasps as much of the candle as is disclosed by the curve of Charles II's back at the waist, and next to it the crown of the *sombrero* is distinctly visible. Belonging to yet another member of the group are the hand and candle seen, as it were, near the face of the figure in the foreground. The head seen next that of the monarch belongs to a man, seemingly one of the monks, rather beyond than behind him, for it to belong to the minister so fully described by P. Esteban; but either he or the individual whose head is seen directly above the row of grandees must be a fifth member of the suit as so detailed. The priest, Prior Santos, standing, monstrance in hand, before King Charles, is, of course, not seen in the section of the work here reproduced.

[10] An article upon the Medinaceli Palace at Madrid mentions, among other works in the ducal collection, portraits of two of the eighth Duke's successors in the title, whose names are found on the Fleece roll, but none of him (*Boletín de la Sociedad Española de Excursiones,* XXVIII, 49. 1920). The Medinaceli archives and library contain nothing, I am informed through the ducal intendent, of a nature to throw light upon the identification here propounded.

[11] Taken from the Austrian Jahrbuch, XXV, 216. 1905. The Viceroy of Naples, Duke of Arcos, I am inclined to see in the man, also in spectacles, who is third from the right in this row.

[12] Fernandez de Béthencourt, V, 284.

Digitized by Google

MASACCIO AND THE ANTIQUE

BY JACQUES MESNIL

MASACCIO is generally described in the art-histories of our day as a pure realist; although, in the analysis of the elements which combined to form his great contemporaries, Brunelleschi, Ghiberti, Luca della Robbia, and even Donatello, our modern critics attribute some degree of importance to the influence of the antique, they appear to see in his work only the direct study of nature. Even Muntz, whose tendency it is to give pride of place to the influence of the antique and who attempts to find it everywhere, has written in his "Précurseurs de la Renaissance"[1]: "Masaccio semble n'avoir jamais regardé une statue antique," and "Masaccio n'eut qu'à faire ce que Giotto avait fait cent cinquante années auparavant: à regarder la nature sans parti pris."

It is not, however, difficult to prove that Masaccio had, in fact, seen an antique statue and that he imitated it in unmistakable fashion. One of Masaccio's most famous works establishes this imitation, and it is surprising that so few authors are aware of the fact and that none have studied it as it deserves.[2]

Eve's arms, in *The Expulsion from the Garden of Eden* [PLATE I, B], in the fresco in the Brancacci Chapel of the Carmelite Church in Florence, are in the exact position of those of the *Venus Pudiques* of antiquity, of which the Medici Venus is the most celebrated.

To prove that this is imitation and not coincidence we must establish, first, that the gesture is not a natural one and therefore easily observable; and, second, that Masaccio knew or may have known a classical statue of this type.

It is clear that the gesture of the Venus Pudique [PLATE I, A] is not that of natural and spontaneous modesty nor one that is frequently seen in life, for, as Dr. Stratz has justly noted,[3] the more natural gesture for a woman taken by surprise like Suzanna, as is here implied, is to cross the arms and to press the limbs together. The position of the Venus Pudique is somewhat affected; all writers have recognized it, and the majority see in the motive a creation of art of the successors of Praxiteles who desired to develop still more freely and less religiously a creation of the master's, the *Aprodite of Cnidus*, that lost work of which we have a certain number of replicas, showing Aprodite on the point of entering the water and dropping with one hand her last garment, while she instinctively shields herself with the other.

The movement which in Praxiteles's Venus might be instinctive becomes, when the other arm is doubled across the breast, a studied gesture, symbolical of modesty rather than portraying it realistically, if it is not, as it seems in certain examples, simply a pose of coquetry.

The Venus Pudique is neither timid nor alarmed; she neither defends nor prepares to defend herself. This type of humanized Venus is the creation of an art striving to visualize feminine grace in all its seductiveness and to give expression to its consciousness of the power of seduction.[4] The subject of the Venus Pudique had an enormous success in classical times. There still exist a considerable number of replicas and variants of it, and it is certain that it was not completely forgotten during the middle ages, as witness the statues made in its imitation, such as the Eve in the Dôme of Traù, from the middle of the thirteenth century, and the allegorical figure of Prudence on the Pisano pulpit in Pisa Cathedral [PLATE I, C]. Masaccio undoubtedly knew this latter figure, for he worked for several months in Pisa in 1426, when he was painting a polyptych for the Carmelite Church there. It is hardly to be doubted, however, that he also knew some classical example of the subject; the existence of such a statue in a Florentine palace at the end of the fourteenth century is most clearly indicated in the text of a commentator on Dante, Benvenuto Rambaldi da Imola.[5]

Probably more than one example of the Venus Pudique in Italy has been re-discovered from that time. The author of the statue of Prudence in the pulpit of Pisa Cathedral, whether he were Giovanni Pisano or one of his imitators, knew of one which J. von Schlosser[6]

[1] Paris, 1882, p. 97.

[2] Dr. Willy Kurth (in "Die Darstellung des nackten Menschen in dem Quattrocento von Florenz," Academic thesis, Berlin, 1912) is, as far as I know, the only man who has recognized the importance of the question.

[3] C. H. Stratz, "Die Frauenkleidung," Stuttgart, 1904, p. 23.

[4] It is not even necessary, to accept the unnatural character of the gesture of the Venus Pudique, to admit with Dr. Salomon Reinach and others that it derives from a gesture of quite different significance relating to the idea of fertility, that of pressing the breast to produce a flow of milk—a hypothesis contested besides by other authors, as, for instance, M. Paul Jamot (in his study on a bronze statuette in the Louvre in "Monuments et Mémoires de la Fondation Piot," I, 151). See also on this question S. Reinach, "La Sculpture in Europe avant les Influences gréco-romaines," in "L'Anthropologie," VI, p. 551; and J. J. Bernoulli, "Aprodite," Leipzig, 1873.

[5] "Benvenuti de Rambaldis de Imola Comentum super Dantis Aldigherii Comœdiam," Edition Lacaita, Florence, 1887, II, p. 280. See the passage: "Ego autem vidi Florentiae in domo privata statuam Veneris de marmore mirabilem in eo habitu in quo olim pingebatur Venus. Erat enim mulier speciosissima nuda, tenens manum sinistram ad pudenda dexteram vero ad mammillas et dicebatur esse opus Polycleti quod non credo."

[6] "Ueber einige Antiken Ghibertis" in "Jahrb. der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses," XXIV (1903).

Digitized by Google

attempts to identify with the antique statue found in Siena, and destroyed by the Sienese as diabolical after having inspired them with a profound admiration—of which Ghiberti speaks in his "Commentaries" without mentioning the subject. Besides, numerous artists of the fifteenth century had manifestly seen a statue of this type, as is shown, not only by the *Eve* of Masaccio, but also by that of Ghiberti on the *Gate of Paradise* and that of Jacopo della Quercia on the S. Petronio gate at Bologna. Each of these artists, however, interpreted the work according to his temperament and made due allowance for the difference in the subjects treated; and these variations from the original theme are exactly what it is important to study.

Masaccio in his *Eve driven from Paradise* is at once very near and very far from the *Venus Pudique*: near in that he copied more literally than his contemporaries the gesture of the two hands, in such a way that the imitation is undeniable; far in that he has thrown into high relief the dramatic side of the subject which he treated, and has given his figure a completely different expression from that of his antique model. The sculptor of the pulpit at Pisa has transformed with hardly any change the figure of *Venus Pudique* into a figure of Prudence. Modesty alarmed and prudence alert can, if necessary, be treated similarly; in both cases it is a matter of figures expressing a habitual sentiment in a generic manner and not of figures engaged in a precise action, as in the case of *Eve driven from Paradise*.

This dramatic element, absent in the classical model, animates the whole figure created by Masaccio: bowed even more in sorrow than in shame, Eve, pursued by the celestial malediction, flees from the place of eternal delights, and she wails her sorrow aloud with upraised head. The movement of her arms shows a convulsiveness lacking in the antique. She has become conscious of her nakedness, but shame at this moment gives place to despair. Apart from the traditional gesture of modesty, Masaccio owes little to the antique in this painting; otherwise it is the product not so much of direct observation, since Masaccio can certainly never have seen a naked woman walking in the prey of such a passion, as of plastic imagination whose power is the appanage of genius in the arts of drawing.[7]

The influence of the antique shows itself elsewhere in Masaccio's work: in the ornaments and the buildings in his paintings. He was one of the first painters to revive the classical decorative and architectural motives, long overwhelmed in Italy by the Gothic. On the base of the throne of the *Madonna and Child* in the National Gallery, which formed part of the polyptych in Pisa, appear ornaments with the undulating lines of the ancient sarcophagi; in the "desco da parto" in Berlin Museum [PLATE II, D], columns with Corinthian capitals; in the frescoes of the Brancacci Chapel, fluted pilasters and lower triangular pediments. The *Trinity* of Sta. Maria Novella contains a recess of classical design, with a panelled vault, Ionic columns, and Corinthian pilasters; the classical tendencies of this architecture are so marked, and implies so great a familiarity with classical forms, that a German author ascribed it to Brunelleschi himself.[8]

But on close examination of the architecture in Masaccio's work, one soon sees that it derives rather from an imitation of the monuments of the Tuscan proto-Renaissance and from the influence of Brunelleschi [PLATE II, H] than from the direct study of classical monuments. When he painted this work, Masaccio had not been to Rome, he had seen only Florence and Pisa.[9] His inspiration was drawn from the buildings with which he was familiar, the Baptistery, San Miniato, the SS. Apostoli, the façades of S. Jacopo sopr' Arno and S. Salvadore dell' Arcivescovado. The supports are still tall and slender, the archivolts do not project very far, nor are the ledges of his entablatures very marked; incrustations of coloured marble decorate the spaces between the arches, as in the façades of the Tuscan proto-Renaissance. (Cf. the portico in the desco da parto.)

Roman though it seems at first sight, the recess appearing in the fresco in Sta. Maria Novella [PLATE II, E] betrays the imitation and free combination of elements with which Masaccio was familiar: fluted pillars with Corinthian capitals associated with columns with Ionic capitals are found from 1423 in the niche made by Michelozzo and Donatello in the façade of Or San Michele, in which Verrocchio's group of *Christ and St. Thomas* was set up later [PLATE II, G]. Although rare in Florence, Ionic capitals were not unknown: there are examples in the interior of the Baptistery (first floor) [PLATE II, F] and in a loggia of the

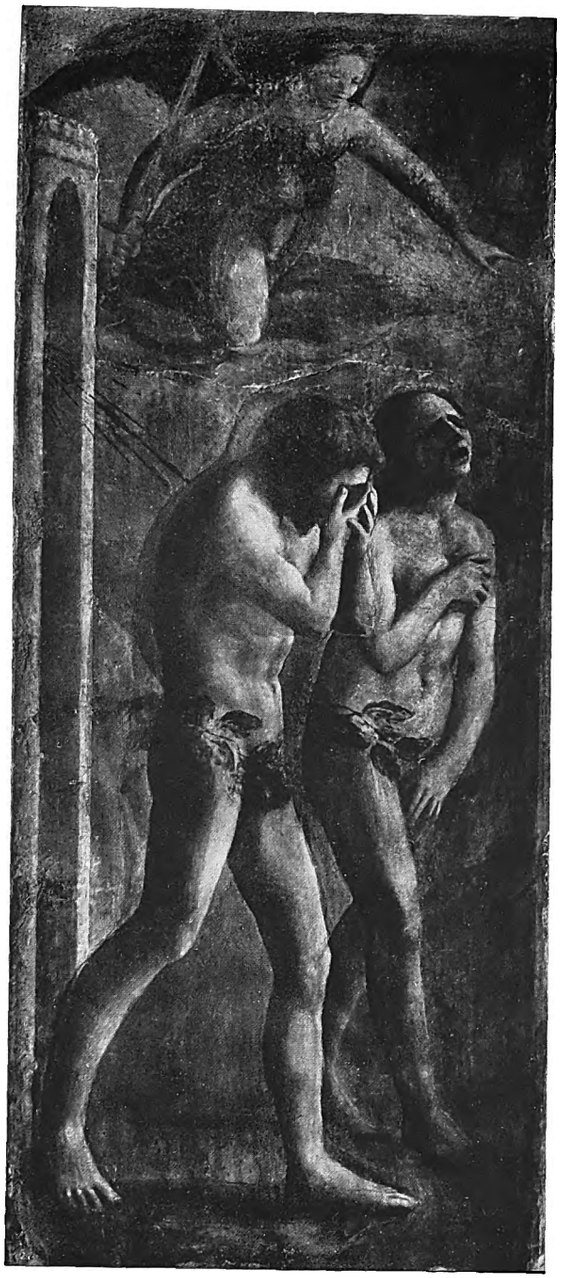
[7] W. Kurth, *op. cit.*, also sees the influence of the antique, more especially of Roman statues, which Masaccio must have seen, in the anatomy of Adam: the muscles of the stomach correspond to the scheme adopted in the last periods of Greek art and in Roman art; the contraction of the stomach and the swelling of the breast, caused by the indrawn breath of a sob, recalls the flayed Marsyas and the Laocoon. Here, however, it is difficult to distinguish between what is copied and what is direct observation and artistic synthesis. I believe besides that the head of St. John in the great neighbouring fresco, *Jesus commanding St. Peter to pay tribute*, to be copied from a classical bust.

[8] J. Kern, "Das Dreifaltigkeitfresko von Sta. Maria Novella," in "Jahrb. des preuszischen Kunstsammlungen," 1913.

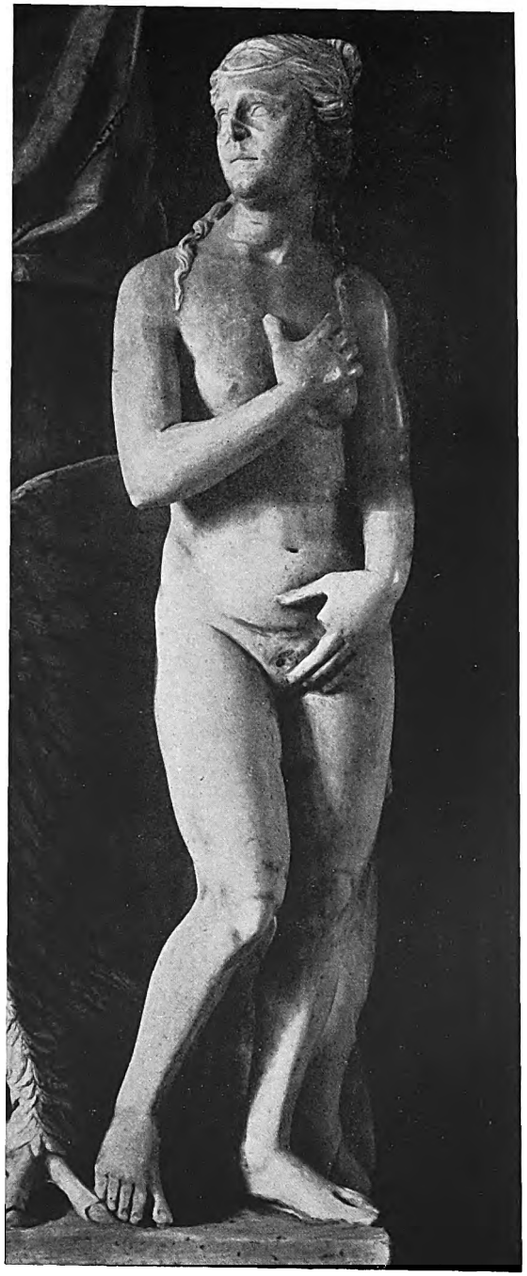
[9] For my reasons for not attributing to Masaccio the frescoes of S. Clemente, and for disbelieving, in consequence, in a voyage to Rome previous to that leading to his death, see my book on Masaccio.

Digitized by Google

A — Venus, Greek, post - Praxiteles. Marble. (Capitoline Museum, Rome)



B — The Expulsion from Paradise, by Masaccio. Fresco. (Brancacci Chapel, Carmelite Church, Florence)



C—Prudence. Detail from the Pisano pulpit. (Museo Civico, Pisa)

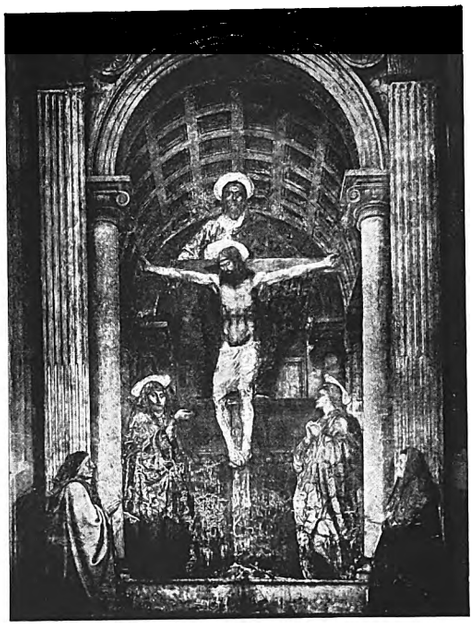
Plate I. Masaccio and the Antique

Digitized by Google

Digitized by Google

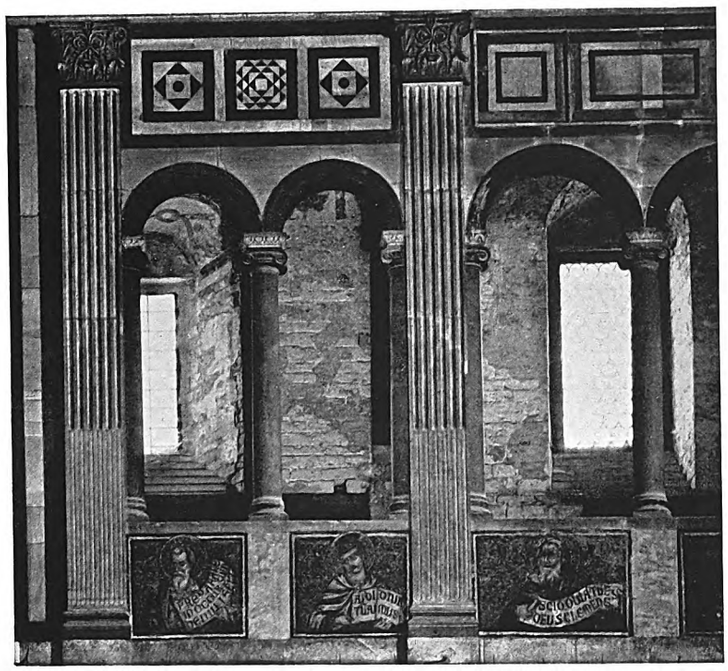
Digitized by Google

D



E

F



G

H

D—Desco da parto, by Masaccio. (Berlin Museum); *E*—*The Trinity,* by Masaccio. Fresco. (Sta. Maria, Novella, Florence); *F*—Interior, showing fluted pilasters. (Baptistery, Florence); *G*—Niche designed by Donatello and Michelozzo (1423-25, with *Christ and St. Thomas* by Verrocchio (1483). (Or San Michele, Florence); *H*—Portico of the Ospedale degli Innocenti, by Brunelleschi. (Florence)

Plate II. Masaccio and the Antique

Digitized by Google

Palazzo di parte guelfa, and even ancient ones in Sant' Alessandro in Fiesole; but it looks as though the later, rather than the earlier, ones served as models for Masaccio.[10] His panelled ceiling is not copied from the Roman triumphal arches, which have all an unequal number of rows of panelling, one of them following the axis of the vault. His Corinthian capitals are nearer to those of Brunelleschi than to the classical capitals. We know that Brunelleschi made his lateral and central volutes of almost the same volume and the latter almost as high as the former, while preserving in them the undulating movement of the abacus, which corresponds logically in the classical capitals to a difference of level and of size in the volutes. His capitals offer only two rather thin rows of acanthus leaves with the corbel appearing between them.[11] Apart from this sparseness of foliage we find the same characteristics, differing from the classical designs, in Masaccio's capitals in Sta. Maria Novella as well as in the Brancacci Chapel; and yet Masaccio had classical models within reach, since some of the capitals in San Miniato were ancient classical capitals, and those in the Baptistery in Florence were classical or copied from the classical[12] (without mentioning the numerous examples of antique capitals which he had seen in Pisa).

If we consider the proportions in Masaccio's architecture we find that the supports are still extremely slender, as in the cases of the columns supporting the portico in the desco da parto in Berlin Museum, the pilasters in the *Resurrection of the King's Son* in the Brancacci Chapel, and, in spite of a tendency to more classical forms, in the *Trinity* in Santa Maria Novella; the pilasters beside the recess in this fresco have, including the capitals, a height measurement eleven times that of their width, while the longest pilasters of Brunelleschi (in the Ospedale degli Innocenti) are only ten times as tall as they are broad. Only in the tabernacle of Michelozzo and Donatello in Or San Michele do we find slenderer pilasters, the height of which equals thirteen times the width.

[10] Venturi (" Storia dell' Arte italiana," VIII, 1st part) relates the Ionic capitals in Masaccio's *Trinity* to those of an indoor loggia in the Palazzo di parte Guelfa, in Florence, with which Masaccio's seem to have characteristics in common, notably the absence of palmettes between the volutes and the ovolo and the identical conformation of the lateral faces of the volutes. The capitals in Sant' Alessandro are those which Masaccio's capitals resemble least.

[11] See the analysis of Brunelleschi's forms in von Fabriczy's work on this master, Stuttgart, 1892.

[12] The Baptistery, which was partly built of old materials, was regarded in Masaccio's day as an ancient temple of Mars transformed after the fall of the Roman Empire into a Christian church; and this legend, accepted as true by Giovanni Villani, who said that the edifice was built under Augustus, continued to be believed in the sixteenth century, in spite of the objections which began to be raised by the connoisseurs of classical art. (See on this subject Vasari, I, p. 332, on the Sansoni edition, and V. Borghini, " Discorsi.")

The proportions in the constructions depicted by Masaccio were never Roman, and they still recall Gothic architecture in the height and slenderness of their supports.

In his architectural and ornamental conceptions Masaccio came under the influence of classical art, especially through the monuments of the Tuscan proto-Renaissance either in Pisa or Florence, and through the work of his contemporaries, mainly of Brunelleschi, who built the portico of the Ospedale dei Innocenti from 1419 to 1425, and who was finishing the building of the old sacristy of San Lorenzo while Masaccio was painting his masterpieces.

The classical influence is rarely to be met with in the work of Masaccio: only occasionally do we discover the direct imitation of a subject borrowed from the antique; but this does not imply that this influence was not exercised fundamentally where it would escape a superficial examination.

In its beginnings the Renaissance came under the influence of the antique by devious ways, especially through the East. Prof. A. Warburg, in his own works and in those published by the Bibliothèque Warburg, of which he inspired the general plan, has shown this especially in his profound study of certain iconographical themes relating to astrology, such as the theme of the planets and their influence on human life.[13]

The same is true of the problems of perspective and composition, which were Masaccio's chief interest. The knowledge of the ancients as to optics and the philosophical conceptions of the Greeks were transmitted to the Florentines, the initiators of the artistic movement of the Renaissance, by Saracen authors. Of this we have contemporary confirmation in the " Commentaries " of Ghiberti.[14]

The work of a learned Saracen of the tenth to the eleventh centuries, Ibn-al-Haitham (better known as Alhazen), was the principal source of knowledge of Ghiberti and his contemporaries in the matter of optics; the science of Greece was handed down by him and served as a basis on which a theory of perspective might be constructed.

The ideas of proportionality between the parts and the whole, of mathematical relations, and of harmony, which were the dominating ideas in the æsthetics of Ancient Greece and are expounded once more by the theorists of the

[13] A. Warburg, " Italienische Kunst und internationale Astrologie im Palazzo Schifanoja zu Ferrara," in " Atti del X. Congresso internazionale per la storia dell' Arte." See also Bibliothek Warburg, " Vorträge," 1921-22 *et seq.* (Teubner, Leipzig, 1923 *et seq.*).

[14] Published in a complete edition by Julius von Schlosser, " Lorenzo Ghibertis Denkwürdigkeiten," Berlin, 1912.

Digitized by Google

Renaissance, came to them also by way of the Saracens. Ghiberti quotes a passage of Alhazen's *Opticæ Thesaurus,* which treats of the proportionality of parts to the whole as an element of beauty. Alhazen says in particular: "If the parts are proportional to the size of the face, the form will be beautiful even if the parts are not beautiful in themselves. For just proportion alone creates beauty."

This idea of proportionality pervades the whole of Masaccio's work. We cannot grasp to the full the profound influence of the antique in his work without studying it as a whole and also the character of his inspiration.

AN EARLY AND A LATE PORTRAIT BY GIROLAMO ROMANINO

BY OTTO BENESCH

AN overhaul of the store-rooms of the Kunsthistoriches Museum, Vienna, brought to light the portrait, here reproduced [PLATE A], of an Italian nobleman, which I have attributed to Girolamo Romanino.[1] The sitter wears a dark olive green doublet with broad black border. The gloves and fur trimmings are grey, the hair and beard dark brown. The basic tone of the portrait is a warm brownish grey, a colour repeated in the neutral surface of the background.

Romanino lived from 1509 to 1513 in Padua and Venice.[2] The strong Venetian influence in his art dates from this period and is evident in the Vienna portrait. Giorgionesque in style, it has something of the simplicity, quiet and bigness of the best of Palma's work or of an early Titian.

That it is an indubitable early work by Romanino can be established by comparison with known early works by that artist, either with the St. Giustina Altarpiece in Padua or the *Madonna with St. Louis and St. Roch* in Berlin. Not only are the almost phlegmatic calmness of expression and the reserved colour scheme typical of Romanino, but so also are such technical details as the melting of the dark hair into the light flesh tones.

This last characteristic, as well as an almost identical form of ear, can be seen in another portrait by the painter which was acquired some years ago by the gallery of the Stockholm National Museum[3] [PLATE B]. In the details we again recognize the same hand. The portrait is, however, very different in general appearance. It is a characteristic late work by Romanino, being separated from the Vienna picture by a long period of development. All that was reminiscent of the Quattrocento in the earlier Giorgionesque picture has here given way before the advance of the high Renaissance. The portrait has become at once more attractive and more imposing. With the greater special freedom and the increased impressiveness of the figure there has come also a technical improvement. The newly achieved volume is produced in a clean painter-like manner, the hands and face being put in with broad, soft strokes. The silk shimmers and shines, deepens by its contrast the tone of the doublet. In contour everything has become more striking, rounder, more massive, in composition more flowing and lighter. The landscape unfolds partly in light and partly in shadow, its shapes losing themselves in the stormy transitions from sunshine to shade. It introduces a strong, emotional element, to which the figure grasping a sword seems to respond. Here we have an example of that romance and fantasy akin to Dosso Dossi's, sometimes seen in Romanino's work.

[1] Cf. Baldass in "Belvedere," 1924.
[2] Jacobsen, "Preusz. Jahrbuch," 1917.
[3] I am obliged to the Director for permission to reproduce this picture.

A RELIC OF HORACE WALPOLE

I—THE CABINET. BY WILLIAM KING

THE hanging cabinet, here illustrated, of kingwood and ivory, was lately purchased by the Victoria and Albert Museum out of the funds of the Murray Bequest. It was originally made in 1743 for Horace Walpole, who wrote from Arlington Street to Horace Mann, in Florence, on July 19 of that year (letter 125, ed. Toynbee, Vol. I, p. 366): "I have a new cabinet for my enamels and miniatures just come home, which I am sure you would like; it is of rosewood, the doors inlaid with carvings in ivory. I wish you could see it!" Walpole moved to Strawberry Hill in 1747, and the cabinet went with him. It is illustrated, in its final position in the Tribune, in the 1784 "Description of the Villa at Strawberry Hill," together with the following account: "A cabinet of rosewood, designed by Mr. Walpole. On the pediment, statues in ivory of Fiamingo, Inigo Jones, and Palladio, by Verskovis, after the models of Rysbrack. In the pediment, Mr. Walpole's arms, a Cupid and lion, by the same. On the doors, bas-reliefs in ivory, Herodias with the head of the Baptist, by

Digitized by Google

A—An Italian Nobleman, here identified as by Girolamo Romanino. Canvas. (Kunsthistorisches Museum, Vienna)

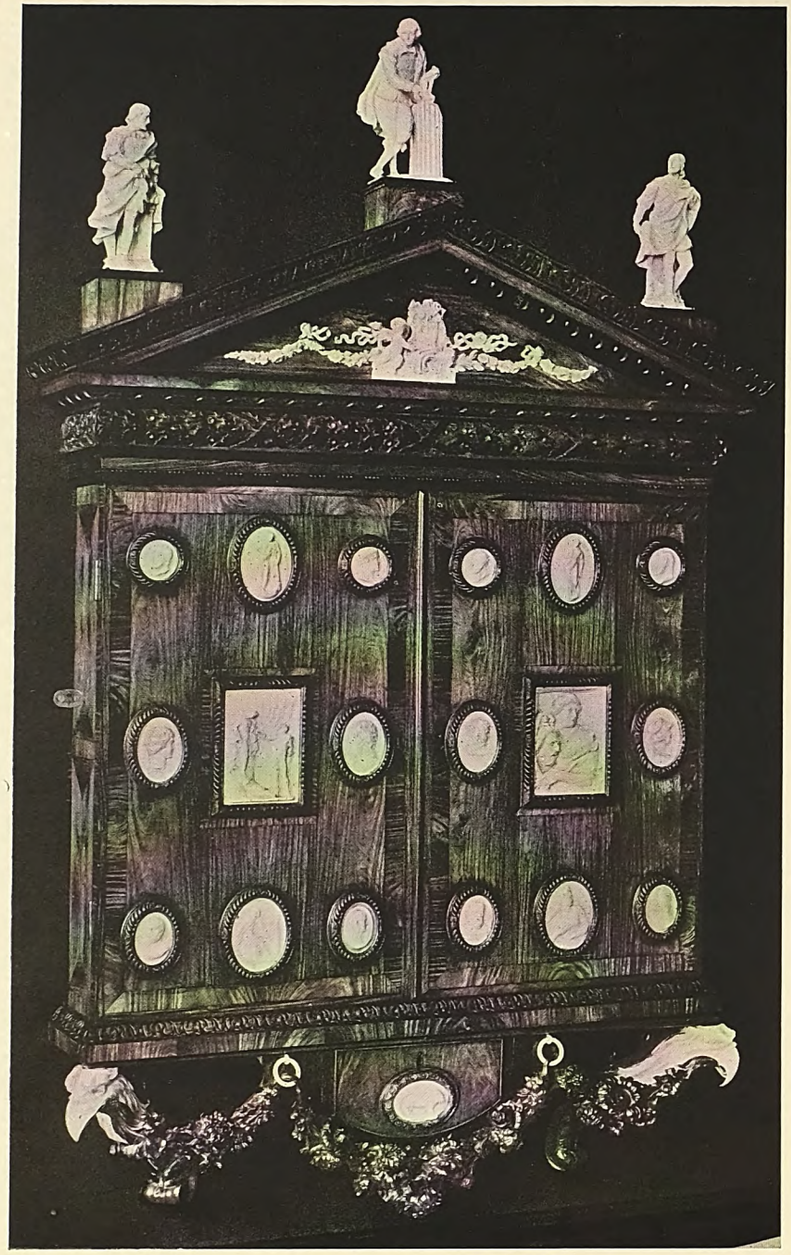
B—Cesare Borgia, by Girolamo Romanino. (Stockholm National Museum)

An Early and a Late Portrait by Girolamo Romanino

Digitized by Google

Digitized by Google

Digitized by Google



A—Hanging cabinet of kingwood and ivory made for Horace Walpole in 1743. (Victoria and Albert Museum)

B—*Palladio, Fiammingo* and *Inigo Jones*. Ivory statuettes by Verskovis after originals by Rysbrack. (From the hanging cabinet, shown on PLATE A)

C—*Perseus and Andromeda*. Ivory after the relief in the Capitol

D—*Lady*. Italian or French, 1700-25.

E—*Judith*. Italian, late 17th century

Digitized by Google

Gibbons; a lady, half-length, by the same; Perseus and Andromeda; the Hercules Farnese; the Flora; Diomede with the Palladium; the Medusa of Strozzi; the Perseus of ditto; Caracalla and Alexander, by Pozzo; and eight other heads. On the drawer, the Barberini lion, by Pozzo; and heads of eagles, by Verskovis." As Walpole wrote the "Description" himself, we cannot doubt that he was in some sort responsible for the design of this cabinet, which does him every credit; he used it to contain enamels and miniatures, and presumably originated it as a means of showing the ivories he had collected on his foreign travels by inlaying them in the surface of the wood. It may be noted that in Walpole's time the distinction between rosewood and the richer, more finely grained kingwood was not recognized. At the Strawberry Hill sale in 1842 the cabinet figured as lot 66 on the fifteenth day, and was bought for 120 gs. by Mr. Charles Redfern, of Warwick, who lent it to the Manchester Art Treasures Exhibition in 1857. It subsequently passed into the collection of Mr. Harry Quilter, the art critic, in the possession of whose family it remained until it was acquired by Sir George Donaldson. In the Donaldson sale at Hove in July, 1925, it formed lot 482.

II—THE IVORIES. BY M. LONGHURST

The Jacob Frans Vescovers (or Verskovis) mentioned above is described in the *Anecdotes* as "an excellent carver in ivory, born in Flanders but settled in Rome, where he was so much employed by English travellers that he concluded that he should make a fortune in England; he came over . . . and starved. He executed whole figures in small and vases with perfect taste and judgment, and carved also in wood."[1] Vescovers died in London in 1749. The Rysbrack originals of the statuettes of *Palladio* (left), *Fiammingo* (centre), and *Inigo Jones* (right) seem to be lost. The *Fiammingo* differs in composition from the statuette belonging to Mrs. Esdaile, and the *Inigo Jones* is differently posed to the terra-cotta belonging to the Royal Institute of British Architects, which is probably a reduced version of the statue formerly at Chiswick House, where was also a statue of Palladio; but apparently Rysbrack made more than one set of these small figures.[2] Though it is not stated in the description, the cupid holding the Walpole arms is also probably after Rysbrack, the design being closely in his style. Walpole's ascription to Grinling Gibbons of the two reliefs on the right-hand door, the "*lady half-length*" and "*Herodias with the head of the Baptist*" (which, by the way, is far more likely to represent Judith with the head of Holophernes), is extremely doubtful. In the "Anecdotes,"[3] after speaking of the Gibbons wood-carvings at Chatsworth, Walpole says: "I have another cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, 'alto relievo' in ivory." In the first edition (1762-71) only the cravat is noted, the last part of the sentence being left out. The only other evidence that I have been able to find that Gibbons carved in ivory is a mention in the "Inventory of Curiosities," etc., at the end of Egerton's "Faithful Memoirs of the Life . . . of Mrs. Anne Oldfield,"[4] of "The Earl of Strafford, a whole-length finely carved in ivory, by Mr. Gibbons." The two reliefs on the cabinet appear to have nothing to do with Gibbons: the Judith is Italian work of the last half of the seventeenth century, and the "lady half-length" seems to be Italian, or perhaps French, carving of the first quarter of the eighteenth century. Pozzo, to whom the *Caracalla* and *Alexander* medallions are ascribed, is probably Giovanni Battista Pozzo, a medallist working in Rome in the early part of the eighteenth century; very little is known about him, but his medallion portrait in ivory of the antiquary Philip von Stosch[5] is not dissimilar in style. The *Alexander* is obviously a mistake for *Minerva*, the head belonging to a type found, with slight variations, on a number of gems,[6] though this same type does appear on the obverse of coins of Alexander. Walpole also identifies, wrongly, as *Perseus* the head to the left of the relief with *Perseus and Andromeda* on the left door; this is a copy of the well-known Medusa gem, one of the many examples of which was in the Strozzi collection, together with the gem from which the other ivory *Medusa* on the right was copied.[7] The oval relief of *Diomedes with the Palladium* is taken from another famous gem,[8] while the two oval medallions with the *Farnese Hercules* and the *Flora*, as well as the *Perseus and Andromeda* (after the relief in the Capitol), are also probably derived from the marble originals through the medium of gems. Some of the eight heads at the corners of the doors have a vague resemblance to classical prototypes, but most of them appear to be purely imaginary.

The ivories were probably acquired by Walpole in Italy, and form an interesting example of the kind of thing which appealed to collectors of the period.

[1] Ed. 1771, p. 100.

[2] I am indebted to Mrs. Esdaile (who informs me that she has found the original drawings for the statues of Palladio and Inigo Jones in a volume of miscellaneous drawings (93 E. 27) in the Victoria and Albert Museum) for information relating to these models.

[3] Ed. Wornum, 1849, II, p. 555.

[4] 1731, p. 209.

[5] Scherer, *Elfenbeinplastik*, p. 19.

[6] Reinach, *Pierres Gravées*, Pl. 30.

[7] There are ivory medallions of this head and the Minerva in the British Museum (Catalogue 525, 526).

[8] Reinach, *op. cit.*, Pl. 134, 24.

Digitized by Google

SHORTER NOTICES

MINIATURES BY JUAN DE CARRION IN THE BRITISH MUSEUM.—In 1910 the British Museum bought in a public sale a fragment of a Missal, now exhibited in the showroom Add. MS. 38,037. This illuminated manuscript was executed for Don Alonso de Acuña Carrillo, Archbishop of Toledo, who died in 1482, and bears the arms of this primate of the Spanish Church. The text of the Missal, too, is of the use of Toledo. The miniatures are described on the label as Spanish under Italian influence. But there is no doubt that the Flemish influence is not much less clear than the Italian, as we can see in the figures of the angels in particular: Folio 3 contains the richest decoration, consisting of *The Last Judgment* in the inital and in the decoration of the margins[1] [PLATE B].

The same mixture of Italian and Flemish influences in general and the same very characteristic round faces, like moons with large mouths, the same special treatment of nude figures—usually rare in the works of Spanish artists—are found in the miniatures of the *Oficiero Dominical*, from the Cathedral at Avila, which was exhibited in 1924 in the Madrid exhibition of illuminated manuscripts, organized by the "Amigos del Arte." The *Resurrection of Christ* [PLATE A] in the second volume of the *Oficiero* bears the inscription, "Todas las letras destos libros fiso Johann de Carion." I think there can be little doubt that the London Missal fragment is by the same hand. We find the same treatment of the nude and of the drapery and the same peculiar faces.

Very near to these miniatures but much finer in execution are the fragments of a Missal, written for the "Catholic sovereigns," Ferdinand and Isabella (Madrid, Señora de Amūnategūi and Señora de Carderera), and the miniatures of a big *Cantoral* belonging to the Cathedral of Toledo. There, too, we find the grotesque faces with large mouths.[2]

Unfortunately we have no information about the life and the activity of Juan de Carrion. We know of a silversmith (platero) de Carrion, who worked in Toledo in the sixteenth century. It seems to me too far-fetched to suppose that this Carrion was a son or was otherwise connected with Juan. AUGUST L. MAYER.

THE T'AO-T'IEH.—The designs employed in the decoration of Chinese bronzes have never yet been subjected to the same kind of analysis as has been used in the case, say, of Celtic decoration. On the other hand, great attention has been paid to the technical nomenclature of the ritual vessels, and no catalogue or treatise would pass muster which did not abound in words such as *tsun, ting, yü, chio*, and the like. But such distinctions would only be of interest if we were in a position to make a detailed study of the rituals in which these vessels were used. At present we are like Hottentots before whom someone should hold up garments, saying, "This is a chasuble; this is a cope. . . ."

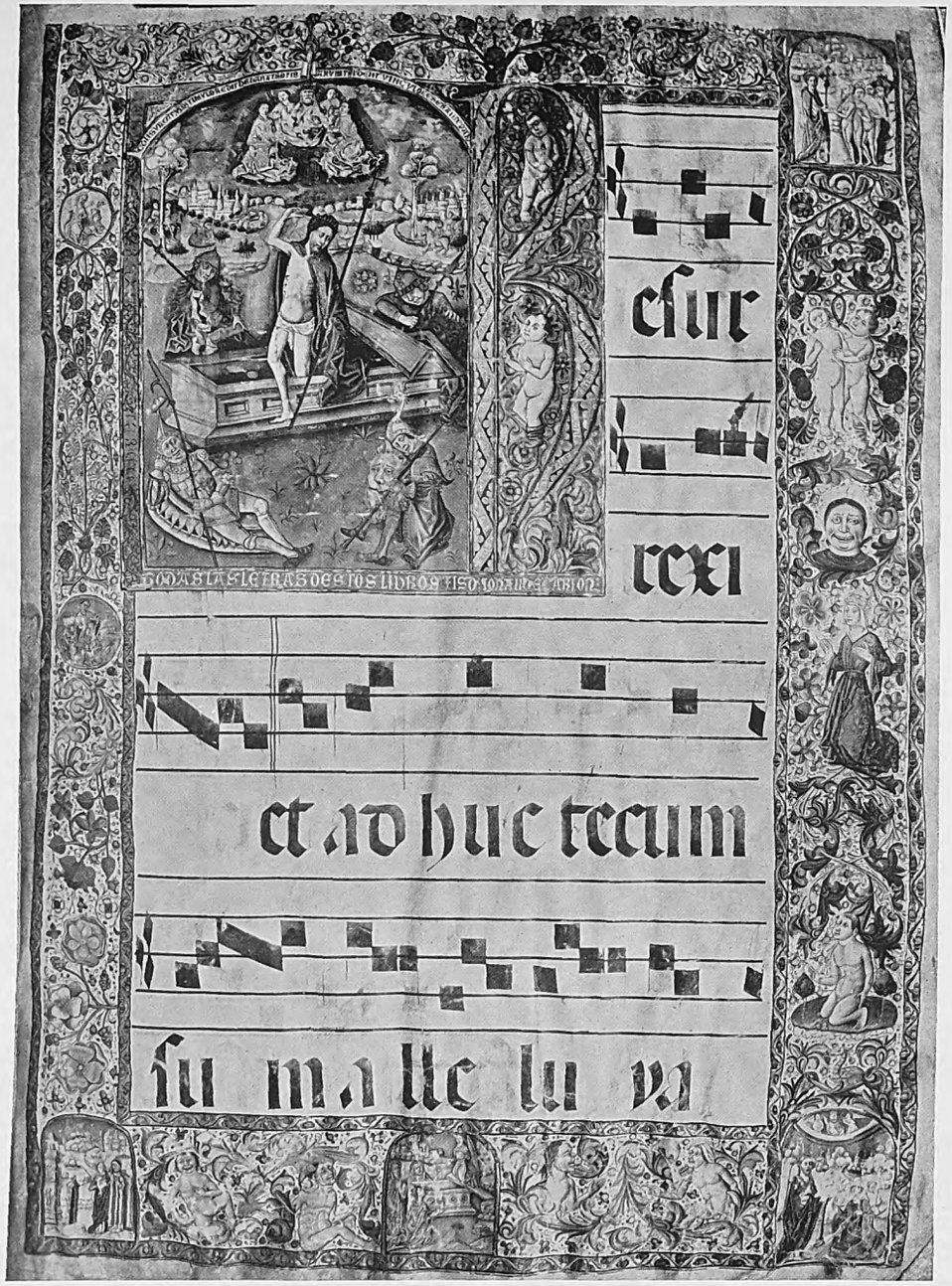
Recent discoveries in Mongolia will certainly be an incentive towards such an analysis of early Chinese design as I have mentioned, and it will no doubt be made as part of an attempt to link up the early art of China with that of Siberia. In such an inquiry Chinese literary sources are not likely to be of much assistance; but there is one text the knowledge of which would certainly have been useful to previous writers. It concerns the representation of a monster's head, known in Chinese as *t'ao-t'ieh*, or "glutton," and is taken from the Discourses of Lü Pu-wei (*Lü-shih Ch'un Ch'iu*), Ch. XVI, fol. 3 recto, l. 4. The passage runs: "On Chou vessels there was put a *t'ao-t'ieh* with a head, but no body. He is eating a man and (thinks he) is going to swallow him; but already his (the *t'ao-t'ieh's*) body is destroyed. The object of the design was to warn people that the hour of disaster was at hand."

The *t'ao-t'ieh*, as the whole context shows, is here the symbol of the acquisitive State, which thinks that in swallowing up some small unoffending kingdom it is about to enjoy a dainty mouthful, but is itself all the while on the verge of extinction. The particular design of bronze vessel here referred to is the rare type illustrated by Koop, Plate 16, and in THE BURLINGTON Monograph, Plate V, A. The decoration of this bronze and of its replicas (e.g., one in the Musée Cernuschi and another mentioned by the contemporary Chinese collector, Lo Chēn-yü) shows a man about to be swallowed by a monster that has a head, two paws, and a tail, but no body. The interest of this passage (which dates from the third century B.C.) consists in the fact that it proves: (1) That this type of bronze, stated by Professor Hamada (Sumitomo Catalogue, Bronzes, No. 68) to be unknown to Chinese literature, is, on the contrary, mentioned at a very early period; (2) that this type did not originate during the Ch'in dynasty, as suggested by Voretzsch, but was a Chou design; (3) that it was not thought by the early Chinese to represent the story of

[1] A large but rather unsatisfactory reproduction is given in the *New Palæographical Society, Series I.* Plate 221.

[2] All the miniatures in the codices of Toledo, Aisle, etc., mentioned here have been photographed by Señor Mariano Moreno of Madrid.

Digitized by Google



A—Illuminated leaf with a miniature of *The Resurrection of Christ*, from the " Oficiero Dominical " by Juan de Carrion. (Avila Cathedral)

B—Illuminated page from a missal, here identified as by Juan de Carrion. (British Museum, Add. MS. 38,037)

Shorter Notices : Miniatures by Juan de Carrion in the British Museum

Digitized by Google

the Duke of Ch'u being suckled by a tigress. Both Koop and THE BURLINGTON Monograph quote this legend, though Lo Chēn-yü had already dismissed it as irrelevant; (4) that the term *t'ao-t'ieh* was used to describe the monsters depicted on Chinese bronzes from very early times, and not only from the Sung dynasty onwards, as a passage in THE BURLINGTON Monograph seems (perhaps inadvertently) to imply.[1]

The origin of their own decorative *motifs* was, of course, unknown to the Chinese. The explanation given by the *Lü Shih Ch'un Ch'iu* is a mere rationalization, and if we examine the design in question we shall see that the account leaves many points unexplained. The suggestion that the *t'ao-t'ieh* was a Chinese storm spirit[2] assumes that the design originated on Chinese soil. But since from the moment when written history begins we find the Chinese continually importing their designs from abroad (in the Han dynasty, from Mongolia and Siberia; in T'ang, from Central Asia; in Ming, from the Moslem world; and under the Manchu dynasty, from Europe), there is no reason to suppose that the same process was not at work before definite history begins. Mere guesses at the origin of designs are, I think, to be deprecated. To suggest that they originally represented "storm spirits," "fertility symbols," or the like leads us nowhere. Such a design as that of the little man being swallowed by a monster no doubt illustrated, in the land of its origin, a perfectly definite story. It is no more possible to explain it by the light of nature or the aid of a few general notions than it would be possible for an inhabitant of Mars to understand a picture of the Crucifixion. ARTHUR WALEY.

[Mr. W. Perceval Yetts having read the above notes in manuscript, replies to Mr. Arthur Waley as follows.—EDITOR.]

The sentence in THE BURLINGTON MAGAZINE Monograph, to which Mr. Waley refers, is certainly misleading, since it does seem to imply that Sung critics were the first to use the term *t'ao-t'ieh* to describe the mask on Chinese bronzes. On looking through the rough draft of my article I find written on the *t'ao-t'ieh* much more than could be published. Drastic condensation became necessary in order to squeeze it into the sixteen pages available. But that is really no excuse for omitting an allusion to the passage in *Lü shih ch'un ch'iu*, of which the *K'ang-hsi Dictionary*, *P'ei wên yün fu* and *Po ku-t'u* give a truncated quotation. Mr. Waley is, I believe, the first Western writer to trace the reference to its source and translate the whole passage.

[1] BURLINGTON Monograph on Chinese Art, p. 43, l. 22.
[2] BURLINGTON Monograph, p. 43, l. 34.

Kuo P'o (A.D. 276-324) in his commentary to the ancient semi-geographical work entitled *Shan hai ching* connects the *t'ao-t'ieh* with the figures adorning Yü's Tripods as described in the *Tso chuan* passage (cited on p. 31 of my article) which Legge translates as follows:—

> Anciently, when Hëa was distinguished for its virtue, the distant regions sent pictures of the [remarkable] objects in them. The nine pastors sent in the metal of their provinces, and the tripods were cast, with representations on them of those objects. All the objects were represented, and [instructions were given] of the preparations to be made in reference to them, so that the people might know the sprites and evil things. Thus the people, when they went among the rivers, marshes, hills and forests, did not meet with the injurious things, and the hill-sprites, monstrous things, and water-sprites, did not meet with them [to do them injury]. Hereby a harmony was secured between the high and the low, and all enjoyed the blessing of Heaven.

Taking into account the foregoing, together with other data mentioned on p. 43 of my article, I venture to think the guess, identifying the *t'ao-t'ieh* as a symbol for a Spirit of the Storm, to be not wholly fanciful. Still, I agree with Mr. Waley that categorical surmises of this kind are to be deprecated, chiefly because someone may come along and take the tentative Spirit of the Storm away from context and qualifying reservations, and write about "the *t'ao-t'ieh* or Chinese Spirit of the Storm" or worse, "their Spirit of the Storm, whom the Chinese call the *t'ao-t'ieh*." There is, in fact, an amusing instance of this myth-making. A writer in the *Times Literary Supplement* of April 12, 1923, somewhat rashly remarked:

> The *t'ao-t'ieh*, that monstrous head so frequently seen upon Chinese bronzes, is in the Shang ivories visibly a human face; by long ages of mechanical repetition the portrait of a rather sensitive, ascetic type of young man has turned into the Demon of Gluttony.

Then Mr. E. T. C. Werner follows in the *Jour. N. China Br. Roy. Asiatic Soc.*, LIV (1923) p. 258:

> We sometimes also find unnatural and grotesque forms originating without any prototype at all—and without any subsconscious creation. In M. d'Ardenne de Tizac's *Animals in Chinese Art* it is shown that the *t'ao-t'ieh*, that monstrous head so frequently seen upon Chinese bronzes, is in the Shang ivories visibly a human face; by long ages of mechanical repetition the portrait of a rather sensitive, ascetic type of young man has turned into the Demon of Gluttony.

Doubtless "mechanical repetition" of such unwarranted assertions would have gone on unchecked had not Mr. Waley stepped in.

The probability is, as Mr. Waley says, that the *t'ao-t'ieh* owes its origin to some definite story of which the clue has been lost. I am not convinced, however, that the bronze vessel (Plate V, A) is explainable by the passage from *Lü shih ch'un ch'iu*. The side view of the bronze shows the monster with very substantial body and stout hind-legs as well as head, forelegs and tail. Besides, the head is much more naturalistic and more markedly feline than the general run of *t'ao-t'ieh*. On the other hand,

Digitized by Google

the suckling tigress explanation is unacceptable, as I noted at the foot of Plate V. Nor do Kuo P'o's remarks seem apposite. His note is added to an account of Mount Kou-wu (*Pei shan ching*) where "there are animals with goat's bodies, human faces, eyes below their shoulders, tiger's teeth and human nails. Their cry is like a child's. Their name is *p'ao-hsiao*. They are man-eaters."

All that can be said with certainty about the origin of the *t'ao-t'ieh* is that it has not yet been traced outside China. Prof. von Le Coq's tentative theory deriving it from the classical Gorgon Head cannot stand if we accept Roscher's (*Lexikon*) statement that the true Gorgon type first appeared in the seventh century B.C. The Yin carved bones and ivories go back many centuries before that, and they often have the *t'ao-t'ieh* as part of their decoration. A highly-important point, strangely ignored by writers on this subject, is the absence of a lower jaw from most *t'ao-t'ieh* masks. I regard it as the strongest argument favourable to the explanation put forward by Mr. Waley. Perhaps the absence symbolizes the greedy monster's disintegration. But there again guessing is to be deprecated. W. PERCEVAL YETTS.

"DRAWINGS."—It is proposed to publish a quarterly magazine bearing this title. The intention is to offer in each issue good reproductions of a number of old and perhaps a few modern drawings, together with notes contributed by distinguished scholars. The arrangements are not yet completed, but with generous financial help from several fellow scholars the project is rapidly advancing. It is hoped that Mr. K. T. Parker, whose knowledge of old drawings is extensive, will act as editor. The keen interest that is being aroused by the proposal is the best argument in its favour. Additional funds are, however, still required, and Mr. Campbell Dodgson, Mr. Archibald Russell, *Lancaster Herald*, or Sir Robert Witt will be glad to hear from those interested. Until a permanent address is available, information may also be obtained at the offices of THE BURLINGTON MAGAZINE.

CORRECTION.—The tiles mentioned at the beginning of my essay on "A jug of the sixteenth century Antwerp Maiolica" (BURLINGTON MAGAZINE, December, 1925), belong to Mr. Bodenheim, not Bodenstein, of the Hague. They are now exhibited as a loan in the Rijksmuseum, Amsterdam. —MARCEL LAURENT.

THE LITERATURE OF ART

THE NORTHERN SCHOOLS IN THE NATIONAL GALLERY. BY C. H. COLLINS BAKER.

THE NATIONAL GALLERY: THE NETHERLANDS, GERMANY, SPAIN. By SIR CHARLES HOLMES. 301 pp. + 103 pl. (Old Masters and Modern Art.) (Bell.) 25s.

As Sir Charles Holmes' volume on the Italian Schools in the National Gallery is probably the best guide to any collection of Italian paintings, so this continuation is the most helpful introduction to the study of the Northern Schools. Such books could be produced only by a first rank authority who, having the additional advantage of being himself a painter, really knows what the principles and carpentry of picture-making are. Such a combination is inevitably rare. It is a matter for some national pride that one Director of the National Gallery wrote Eastlake's "Materials for a History of Oil Painting"; and another these commentaries on our great Collections.

The human insight and enthusiasm; the faculty of making technical analysis stimulating, and of so opening up complicated and profound considerations that the lay-public can enter and understand, these are the evident and important qualities of this book on which criticism need not dwell. It is on minor issues that we may raise debate. Certain points of chronology, for instance, may be challenged. Surely Gerard David's *Canon with Saints* is earlier than his *Marriage of St. Catherine;* not only do documents suggest this, but style also indicates that the latter is the more experienced. So his *St. Jerome*, here called "an undoubted late work," but generally accepted as early, is in all probability earlier even than the *Christ Nailed on the Cross*. Another chronological point concerns de Hooch and Vermeer. Sir Charles accepts the theory that the surprising phenomenon of clear day-light and plein air in de Hooch's and Vermeer's work of about 1658 is really due to the example of Metsu's *Sick Child*, which is alleged to have been painted in 1656. Elsewhere I have given reasons for doubting this theory.[1] Here it will be enough to say that until irrefutable evidence for fixing 1656 to the *Sick Child* (which is not dated, and which in aspect and costume suggests something later than 1660) is produced, we can hardly credit so anomalous a view. De Hooch's development, indeed, was not so abrupt as Sir Charles suggests. Though the jump from our *Stable*, of perhaps 1656, to our *Courtyard*, of 1658, seems long, the distance between the former and the Rijksmuseum *Larder* of 1658 is relatively small. One other question of dates is debatable. Whatever Rubens' effect on Constable and Turner may have been, we cannot regard the public exhibition of his *Château de Steen*, in 1815, as a

[1] "Peter de Hooch," 1925. *The Studio* (monograph).

Digitized by Google

cardinal influence on Crome's later *Mousehold* pictures, for their adolescent stage had been reached in 1812, in the Victoria and Albert Museum *Boy keeping Sheep*.

It is, of course, profitless to dispute about individual taste, but one cannot help feeling that there is more genuine sentiment in the " Master from Delft " than Sir Charles acknowledges. Nor can we understand why he finds Dou so tedious if he can stomach the " porcelain surfaces " of that worse artist, Van der Werff. Another victim, curiously, of his distaste is the Earl of Arundel, who by implication is presented as the seventeenth century equivalent of a certain type of present day American collector. But Arundel had a genuine love and understanding of art, and was a man of lofty character and intellect. If Rubens' portrait does not suggest this it is Rubens' fault.

As the idea of the bas-relief in relation to pictures ran through Holmes' first volume, so the analogy of the open window for Dutch landscape and genre, and the jewel or enamel for the Flemish Primitives, threads this second volume. In discussing Fabritius, de Hooch and Vermeer, Sir Charles suggests that they were powerfully affected by Oriental pottery designs. The evidence for this, however, seems far less conclusive than in the case of Whistler. Rightly, Sir Charles derides the rough seas of the Dutch marine painters; the truth is that by its very nature—its vastness and huge movement, rough sea is not a subject for naturalistic oil painting on the Dutch scale. And if a huge canvas be used the question of large expanses of gloomy colour then becomes an insoluble problem.

To the end our author sustains his level of stimulating analysis and exposition, having in Greco and Velazquez fine material for his peroration. One question of peculiar delicacy is raised by his comparison of Velazquez's infinite variety of treatment with the brilliant " mannerism " of Canaletto. When does the repetition of a formula, however expressive it may be, become a mannerism? Not to beat about the bush was El Greco a mannerist, or not?

L'Oeuvre d'un Amateur d'Art. La Collection de Monsieur F. Engel-Gros. Par PAUL GANZ. 2 vols. 469 pp. + 153 pl. Paris (Jean Budry & Co).

For once a great collection, having been dispersed, has been amply and beautifully catalogued. The collections of M. Engel-Gros were in everybody's mind a few years ago, but had it not been for the happy decision on the part of M. Paul Ganz to prepare the record of which these two volumes consist, the collection would already have been in danger of being forgotten. It was not only of exceptional size and importance, but it was far more varied than most collections, for M. Engel-Gros was one of those who was more interested in art as a whole than in any particular species of art. Consequently he acquired examples from widely separated periods and in every sort of material.

This being so, one at once agrees with M. Ganz that it would have been impossible for any single individual to have compiled the catalogue. It was, therefore, wisely decided that M. Ganz should collaborate with MM. Raymond Koechlin, Gaston Migeon, Albert Baur, Adrian Bovy, Rodolphe Burckhardt, Charles Buttin, Loys Delteil, Joseph Destrée, Joseph Gantner, André de Hevesy and Emile Major. Needless to say, the combined work of so many distinguished specialists is of the first importance. The book is divided into chapters, each dealing in a general way with one part of the collection, and being followed by a catalogue proper of the examples belonging to the art or craft thus reviewed. Many of these essays—there are no fewer than fifteen of them—are exceedingly instructive, and are written for the scholar rather than for the general public. M. Ganz himself deals in turn with the drawings, with certain of the books, with the glass, with the coins and medals, and with the smaller objets d'art.

This series occupies Vol I. The second volume is devoted to illustrations, which are perfectly carried out in collotype and in colour. A glance through these is sufficient to impress one with the enormous activity and wide range of interest possessed by the famous collector. It is, of course, quite impossible to attempt to describe the collection here, or to discuss the problems presented by some of the contributors. It must suffice to say that a better catalogue could hardly be conceived. R. R. T.

Le Livre Belge à Gravures. By DR. M. FUNCK. xiii + 429 pp. + 8 pl. Paris (Van Oest). 75 frs.

Dr. Funck, who is an *agregé* of the University of Brussels, in writing this book had in mind the needs of the collector; and he tells us that there is no country in Europe, England only excepted, which, in relation to its size and population, has so many literary and artistic collections as Belgium, which for centuries past has been a country of collectors. The chief Belgian presses were in Antwerp, though there were lesser presses in Louvain, Bruges and Ghent.

Dr. Funck divides his discussion of these into two parts: a history of Belgian illustrated books, and a bibliographical index. Apart from such earlier books as the well-known " Chronique de Brabant " (1497) and " Le Triomphe du Couronnement de Charles Quint " (1520), the volumes most sought after, on

Digitized by Google

account of their copper plate engravings, are those published after 1560.

At the beginning of the first part of the book the author deals with the earliest dated engravings, the earliest of all being the often described and often reproduced *Vierge de Bruxelles* (1418), which was discovered at Mechlin in 1844 and is now in the Bibliothèque Royale. In this chapter there is a curious slip; the illustration on page 9 described as the *Mystical Marriage of the Madonna* should, of course, be the *Mystical Marriage of St. Katharine of Alexandria*. This is followed by a chapter on xylographic books. Then comes a description of the technique of early engraving, followed by an account of the early development of printing in the Low Countries? After this Dr. Funck deals in turn with illustrated *incunabula*, first Belgian and then those of other countries, illustrated sixteenth-century books printed before the establishment of the Plantin press, books printed in that press with wood engravings or with copper plates, the school of Philip Galle, and the school of engraving founded by Rubens. At the end of each chapter there is a list of books bearing on its subject matter as well as elaborate and valuable classified lists of the early books themselves.

The book will be of the greatest service to those for whom it is intended; and its interest will not be confined to them. As the author, so the publisher has done his work well: the volume is admirably produced with excellent print and abundant illustrations—in addition to the eight plates there are 122 illustrations in the text, several of them full-page. E. B.

The Principles of Architectural Composition. By HOWARD ROBERTSON. 164 pp. + 63 ills. (Architectural Press). 10s. 6d.

The Syntax of Art. Book IV. Rhythmic Shape. By MAXWELL ARMFIELD. 63 pp. + 3 pl. (Duckworth.) 6s.

The Three Orders of Perspective. By GEORGE BARNE. 44 pp. (Chatto and Windus). 3s.

Mr. Robert Atkinson points out in the foreword to *The principles of Architectural Composition* the difficulty of finding adequate terms in a work of this kind. The shortcomings of the book are due partly to this fact and partly to the author's system of comparison without first giving a definition of architectural composition, in consequence of which there is no standard of any description which could enable readers and students either to follow the argument or to control the author's conclusions. This particular method of comparison reminds me of a description by an art-critic of a London weekly of the method he used to become efficient in judging contemporary works of art. At first he was entirely ignorant. He started gazing at the old masters. He did not care much for them. He gazed again. And by gazing and patience the beauty of the old masters dawned upon him. And now he just glances at a contemporary work and compares it with that nebulous beauty.

Architecture has its basic principles, which can be perfectly expressed by geometry, and in this case we wonder if it would not have been better if Mr. Robertson had replaced the necessarily vague terms by geometrical descriptions and numerical expressions of the ratios he considers preferable. When Herodotus, for instance, tells us that some Egyptian priests told him that the square on the height of the Cheops pyramid is equal in area to any of the triangles enclosing the pyramid we have no doubt as to the proportions of that monument. But when Mr. Robertson implies the necessity of variation by a caption " Indecision through continual stressing of horizontals in a vertical mass " one is left wondering about his actual meaning, especially if we bear in mind that " continual stressing of horizontals in a vertical mass " may produce very satisfactory effects if sufficient attention is paid to the ratio of the length and height of the vertical mass.

Nevertheless, in spite of its shortcomings—which are quite natural in a work which has very few, if any, predecessors—the book supplies a want felt for a long time and can be heartily recommended.

Mr. Armfield would oblige us very much if he would read " Rhythmic Shape " carefully over before publishing his next volume of the " Syntax of Art." Mr. Armfield's pretentions to a scientific treatment of art are somewhat too far-fetched and confused, and confusion is the very thing which is intolerable in science. His lofty expressions and superficial metaphysical speculations, though proving his knowledge of the Bible, Blake and Ruskin, do not show the slightest connexion with art. If we were to judge Mr. Armfield's theory of design by the frontispiece (his own work) entitled " The leopard leaps. Symmetrical composition based on a catenary curve," we would be justified in leaving him and his theories alone. There is more in this book of that peculiar touch of a newly-saved member of the Salvation Army publicly boasting of his own salvation and revelling in references to his old sins than of any kind of serious consideration of art.

Mr. George Barne, although not presenting a solution of a new problem, nevertheless contributes a valuable volume on perspective. It should find its way to the bookshelf of every modern painter who allows himself the liberty of chosing an unorthodox point of view for observation of the subject selected for painting. The whole exposition of the three orders of perspective is very clear and simple. S. P.

Digitized by Google

Modern and Contemporary Czech Art. By ANTONIN MATEJCEK and ZDENCK WIRTH. xvi + 94 pp. + 203 pl. (George Routledge.) 21s. net.

As the authors remark, contemporary Czech art is hardly known in the countries of Western Europe. Possibly, it were better for its reputation to have remained unknown; for closer acquaintance reveals the Czech painter as little more than the mirror of contemporary French and German movements, generally at the moment when they are passing out of fashion in their countries of origin. Turning over the plates, reminiscences appear in turn of the classic landscape of Italy, Ingres, Delacroix, Delaroche, the Barbizon School, Cornelius and the German decorators, the Munich Secession, Bastien-Lepage, the Impressionists and Cubism. In sculpture and architecture, it is true, a more individual and personal note is struck. The art is eclectic; but it carries on spasmodically the baroque tradition which found expression so finely in seventeenth century Prague and Vienna. In such buildings as the National Theatre at Prague, and the Wilson railway station, there is a combination of the monumental and fantastic which is effective, if not always refined. The text confirms the impression conveyed by the plates. Most of the artists concerned were educated in Paris, Germany, or Austria, and faithfully applied the lessons learnt there. But as a straightforward and honest account of Czech activity in the arts during the nineteenth century, the book is praiseworthy. Its value would have been increased if the chief dates of the artists' lives had been more systemically given; and if the sizes, materials, dates and whereabouts of the pictures had been noted. As things are, the reader is not encouraged to travel beyond the plates.

W. G. C.

LETTERS

"REMBRANDT'S *PAINTER IN HIS STUDIO.*"

SIR,—Will you allow me to express surprise at Mr. Collins Baker's remarks in your last issue on the picture of the *Painter in his Studio* attributed by Dr. de Groot to Rembrandt in the November number of THE BURLINGTON MAGAZINE. I must admit at once that all I say is liable to a certain discount from the fact that I did not see the original painting while it was in England. I have to draw my conclusions from the excellent photographs from which the reproduction in THE BURLINGTON MAGAZINE was made. But the difference between this and the works by Gerald Dou, which Mr. Collins Baker adduces, appears to me so evident that I must protest against the new attribution he suggests.

When I first saw the reproduction of the *Painter in his Studio* I expressed the opinion that this was not only by far the most interesting early Rembrandt that had come to light but the only one in which the essential qualities of Rembrandt's genius, which had to wait for so many decades to emerge fully, were already apparent. Here for once, under the sudden impact of the thing seen, Rembrandt (for I may as well confess to my full adherence to the original attribution) had allowed himself to forget almost entirely the academic receipts of Pieter Lastmann and yielded himself up to the dictates of a singularly acute and original sensibility. The way in which he has suddenly become aware of the significance for design of this dark rectangle against the lighted wall, of the relations of the volume of the figure to its enclosing space—and remember how little all of this fitted with any known pictorial receipt—appears to me the evident mark of a great creative personality. The drawing of the painter himself, the incisive indications of the folds of the cloak around the arm, the splendid aplomb of the pose, the significance and ease of the movement, appears to me such as only Rembrandt could have conceived. Note again the sagging curves of the cushioned seat behind him, curves which one can parallel in innumerable drawings of the master.

To me also the recession and the realization of the pictorial space show a mastery which I look for in vain in the Dou pictures.

To me I confess *La Main Chaude* of Dou is a puny, trivial and feeble design, and the treatment of the cast shadow is inept, and shows no real sense of chiaroscuro such as comes out so remarkably in the reflected light at the back of the canvas in the Rembrandt.

The Operation is one of those complicated anecdotal illustrations in which the minor Dutch painters delighted, but compare this mere illustration with the Rembrandt. Here the situation—what the picture is about—is of no interest; what matters is what a great original sensibility could find in the purely visual aspects of this sudden *coup d'œil*.

The genesis of the *Painter in his Studio* is to my mind exactly similar to that of Velazquez's *Meniñas*. In both cases the artist was not expecting anything, but in each case the artist's sensibility was alert and supple enough to see a profound significance in a sudden accidental confrontation. And it is rather by this receptivity to such happy accidents than by their deliberate efforts at picture making that both Rembrandt and Velazquez gave the highest proofs of their genius.

Yours faithfully,

ROGER FRY

SIR,—I think there is no doubt that the majority of students who saw this picture in the Churston sale are agreed that it is by Rembrandt. Holding as I do that English judges of the old masters are the best informed in the world, by reason of the constant stream of pictures which passes through the London sale rooms, this statement as to their opinion is an important factor. We are far too prone to rely on Continental critics holding official positions in the art world, or who publish expensive derivative works on the old masters. No amount of

Digitized by Google

historical diving and delving will make up for the want of actual experience, and, in the matter of pictures, even experience is of small account unless accompanied by that indefinable something which we call *flair*. In all-round knowledge the English critic is supreme. On the Continent how often is knowledge confined to the painters of one country, with an almost total ignorance of any other school; while, as regards the great painters of the English School, is there not a want of knowledge which is absolutely astounding?

In this particular instance I accept the consensus of opinion, backed up as it is by a close student of the Dutch School in the person of Dr. de Groot; and this in spite of the very interesting considerations which arise from the note sent to you by Mr. Collins Baker. I can see no real affinity between *La Main Chaude,* in the National Gallery of Ireland, or *The Operation,* in the Leopold Favre Collection, and the work under discussion. There is a nobility, a simplicity of conception in this picture which is entirely lacking in the two subject pictures. Capt. Langton Douglas's picture shows that unique and precious psychology which was never absent from the genuine work even of the young Rembrandt, and it seems to me that technical peculiarities of a painter still in the experimental stage can hardly be reliable data on which to form a judgment. We see all sorts of mannerisms in the early Rembrandt, even to getting his details by scraping with the wrong end of the brush. When Mr. Baker suggests that replicas of early Rembrants are unknown, perhaps I may remind him that there are numerous early versions of the subject of the small *Rembrandt's Mother,* in the Hague Museum (date about 1629), the original of which is known to me. The insistence on the details of the floor boards in the Churston picture would seem almost natural to a youthful painter. Above all, my opinion is strengthened by these three considerations: the momentariness of the attitude and expression of the figure combined with a brushwork and colour as we know it in other early works by the master.

Yours faithfully,
HUGH BLAKER.

"ROGER VAN DER WEYDEN AND THE MAÎTRE DE FLÉMALLE."

SIR,—Referring to Dr. Mayer's note published in THE BURLINGTON MAGAZINE, January, 1926, p. 41, I beg leave to observe that the picture published on the opposite plate was formerly in the Cernuschi Collection in Paris (sold May 25, 1900), and was reproduced in my "Répertoire II," p. 144. As the engraving, taken from the photograph in the catalogue, clearly shows, the words SIBYLLA AGRIPA are inscribed on the top of the picture to the right and ALOISIA SABAUDA lower down. In 1907, I attributed this painting to the School of Burgundy and remarked that it was not unlike the Jacobæa of Bavaria in Copenhagen (Kaemmeris, "Van Eyck," p. 47). Now, another picture similar in style, but far better, is in the Maurice de Rothschild Collection in Paris "Répertoire IV," p. 243), and bears the inscription PERSICA SIBYLLA. The sitter seems to have been identified by M. Seymour de Ricci with Michele de France, first wife of Philip the Good of Burgundy (BURLINGTON MAGAZINE, April, 1922, p. 166). The date and costume fit very well, but that is not the case with the Sibyl called Aloisia Sabauda, because Louise de Savoie, who is evidently meant, lived from 1462 to 1503, so that the portrait could not have been painted before 1480. On the panel now in America and on that in Verona, the name of Louise de Savoie seems to show that later copies of a lost portrait of the first rank were considered as representing that lady and inscribed accordingly.

Yours faithfully,
S. REINACH.

"A GIORGIONE PROBLEM."

SIR,—May I venture to suggest, in all humility, that the correct solution of the problem posed by Sir Herbert Cook in your January number is probably the following:

1. That the Hampton Court *Family Concert* is really by Giovanni Bellini, to whom it was, in fact, attributed after the original ascription to Giorgione in Charles I's catalogue had been rejected.

2. That the Pitti Gallery *Three Ages of Man,* is a superlative example of Lotto's work, as contended by Dr. Bode, and

3. That Sir Herbert Cook's small picture is, indeed, by Cariani.

This latter attribution Sir Herbert would apparently be prepared to entertain more willingly if his picture stood alone. When placed, however, in juxtaposition with the other two, it suggests to him that "all three are apparently by the same hand."

But does not this impression merely arise from the fact that a certain subtle atmosphere, which we have come to call "Giorgionesque," pervades each of the three pictures in varying degrees? Does the alleged similarity go appreciably further than this? I submit not. I would urge that, if the three pictures in question are dealt with quite separately—and carefully compared, the first with admitted works by Giovanni Bellini, the second with admitted works by Lotto, and the third with admitted works by Cariani, it will be found that the points of affinity with the works of these three artists respectively outweigh any general family likeness of a Giorgionesque character.

Yours faithfully,
ERNEST LESSER.

"AN UNIDENTIFIED CHINESE MASK."

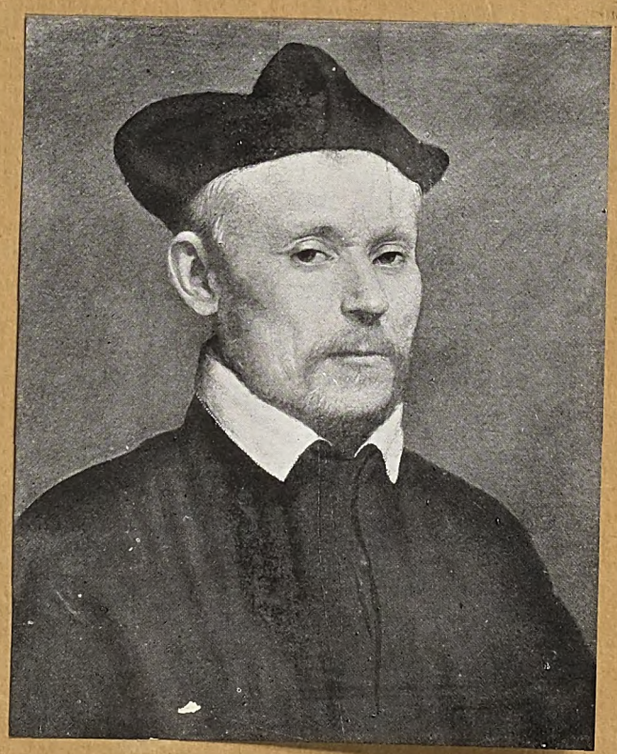
SIR,—In THE BURLINGTON MAGAZINE of October, 1925, Mr. R. R. Tatlock asks if some reader knows of a similar piece or may have information with a bearing on the mask reproduced on your frontispiece. Well, looking at the reproduction, I was immediately struck by the close resemblance with the celebrated death-mask of Mycenæ. Perhaps this little observation may lead to further considerations concerning this matter and to a solution of the problem.

Yours faithfully,
S. W. F. MARGADANT.

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514. *Telegrams:* KNOEDLER, PICCY, LONDON.



Portrait of a Man (19 x 15½)
G. B. MORONI.

LONDON : 15 Old Bond Street, W.1
PARIS : 17 Place Vendôme.
NEW YORK : 14 East 57th Street.

Digitized by Google

M. KNOEDLER & CO.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON · 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1760

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES

144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London"

Telephone—Mayfair 6356 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., EYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD., AT THE REGISTERED OFFICE OF THE COMPANY, 17 OLD BURLINGTON, STREET, W.1.

Digitized by Google

NUMBER CCLXXVI VOLUME XLVIII MARCH 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

SOME PAINTINGS AND DRAWINGS BY TINTORETTO—BY DETLEV, BARON VON HADELN
CONTACTS BETWEEN CHINA AND THE WEST—BY W. PERCEVAL YETTS
PORTRAITS BY ROGER VAN DER WEYDEN—BY SIR CHARLES HOLMES
ENGLISH LANDSCAPE PAINTERS—BY SIR ROBERT WITT
THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—I—BY K. A. C. CRESWELL
TWO DRAWINGS BY ALTDORFER—BY CAMPBELL DODGSON
A THIRTEENTH CENTURY GLASS-PAINTING—BY J. A. KNOWLES
THE "FRACASTORO" PORTRAIT IN THE MOND COLLECTION—BY GEORG GRONAU
SOME CRYSTALS OF THE FATIMID PERIOD—BY M. H. LONGHURST
THE LITERATURE OF ART
LETTERS: REMBRANDT'S *PAINTER IN HIS STUDIO* (C. H. COLLINS BAKER; AERT RAVESTEYN)

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK: BRENTANO'S INCOR., FIFTH AVENUE; E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR. AMSTERDAM: J. G. ROBBERS, SINGEL 151-153

Digitized by Google

WANTED TO PURCHASE FOR HIGH PRICES

FINE SPECIMENS OF

MARBLE, WOOD & BRONZE SCULPTURE

CONTINENTAL & ORIENTAL PORCELAIN,

TAPESTRIES AND ENGLISH NEEDLEWORK,

ENGLISH AND GERMAN POTTERY,

18th CENTURY FLOWER PIECES,

EUROPEAN ARMS AND ARMOUR,

DECORATIVE PAINTINGS.

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, LONDON, S.W.1

Telephone: Regent 1980

Established 1848.

The F. Kleinberger Galleries

SALOMON RUYSDAEL
(Haarlem, ab. 1610—1670).

HIGH CLASS

ITALIAN & FLEMISH

PRIMITIVES

XVIIth Century

DUTCH

PAINTINGS

in perfect condition

NEW YORK: 725 Fifth Avenue (between 56th and 57th Streets.)

PARIS: 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxvi

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1

NEW YORK: { BRENTANO'S INCOR., FIFTH AVENUE;
E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPÉRA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

March, 1926

Digitized by Google

SUBSCRIPTION RATES : The Burlington Magazine will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

The Burlington Magazine is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The American Edition of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington, and E. Weyhe, 794 Lexington Ave., New York.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the Burlington Magazine. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to: The Editor, The Burlington Magazine, 17 Old Burlington Street, W.1. Telephone: Gerrard 4095. Telegrams: "Rariora, Piccy, London."

Digitized by Google

CONTENTS

	PAGE
Some Paintings and Drawings by Tintoretto. By Detlev, Baron von Hadeln	115
Contacts between China and the West. By W. Perceval Yetts	116
Portraits by Roger van der Weyden. By Sir Charles Holmes	122
English Landscape Painters. By Sir Robert Witt	128
The Evolution of the Minaret, with special reference to Egypt—I. By K. A. C. Creswell	134
Two Drawings by Altdorfer. By Campbell Dodgson	140
A Thirteenth Century Glass-Painting. By J. A. Knowles	143
The "Fracastoro" Portrait in the Mond Collection. By Georg Gronau	144
Some Crystals of the Fatimid Period. By M. H. Longhurst	149
The Literature of Art	155
Letters: Rembrandt's *Painter in his Studio* (C. H. Collins Baker; Aert Ravesteyn)	162

LIST OF PLATES

PAGE

Some Paintings and Drawings by Tintoretto. I—*Madonna and the Donor,* by Tintoretto. Canvas, diameter, 1.57 m. (Mr. Max Rothschild) 114

II—[B] *Martyrdom of St. Lawrence,* by Tintoretto. Canvas, 1.24 m. by 1.88 m. (Christ Church College, Oxford. [C] Study for the *Crucifixion* in the Scuola di S. Rocco, by Tintoretto. Charcoal on blue paper, 28 cm. by 21 cm. (Mr. G. Bellingham-Smith.) [D] Study for the *Pax tibi Marce* in the Accademia, Venice, by Tintoretto. Charcoal and white chalk on blue paper, 30.4 cm. by 20.7 cm. (Herr L. Böhler, Lucerne) . . 117

III—[E] *The Flagellation of Christ,* by Tintoretto. Canvas, 1.18 m. by 1.06 m. (Vienna Gallery). [F] *Christ at the Column,* by Giovanni da Bologna. Terracotta. (Kaiser-Friedrich Museum, Berlin) 120

Contacts between China and the West. [A] Embroidered panel in a bedroom of the Residenz at Munich. Early eighteenth century. Possibly the work of J. F. J. Bassecour, the "Brodeur de Paris." The middle landscape is copied from Dapper's engraving [B], which is based on a small print published by Nieuhof. The lowest landscape is copied from Nieuhof's fanciful picture of the famous Porcelain Pagoda at Nanking [C]. With strange incongruity emus appear at the top in a scene borrowed from P. van der Aa, after Dapper. Other decorations *à la chinoise* by the designer 123

Portraits by Roger van der Weyden. [A] *Portrait of a Lady,* from Roger van der Weyden's Studio. Panel, 35 cm. by 26 cm. (National Gallery.) [B] *Portrait of a Lady,* by Roger van der Weyden. Panel, 36.8 cm. by 27.3 cm. (Sir Joseph Duveen) 126

English Landscape Painters. I—[A] *The Mall, Kensington Gravel Pits,* by W. Mulready, R.A. (1786-1863). Canvas, 35.5 cm. by 49.5 cm. (Victoria and Albert Museum.) [B] *Fountains Abbey,* by J. Collet (1725?-1780). Canvas, 67.3 cm. by 87.5 cm. (Col. M. H. Grant.) [C] *The Old East India Wharf at London Bridge,* by Peter Monamy (1670-1749). Canvas, 1.6 m. by 1.37 m. (Victoria and Albert Museum) 129

II—[D] *Old Putney,* by Charles Deane (worked 1815-55). Canvas, 35 cm. by

Digitized by Google

PAGE

52.7 cm. (Col. M. H. Grant.) [E] *A Yorkshire River*, by F. Nicholson (1753-1844.) Canvas, 53.5 cm. by 76.2 cm. (Col. M. H. Grant) 132

The Evolution of the Minaret, with special reference to Egypt. I—[A] Monastery of St. George, Sameh. [B] Umm ar-Rasas. [C] Mosque of Sidi 'Uqba, Qariowan. [D] Great Mosque, Aleppo. [E] Mosque of al-Khidr, Bosra. [F] Great Mosque, Ma'arrat an-Nu'man. [G] Great Mosque in the Citadel, Aleppo. [H] 'Umar Mosque, Bosra 135

Two Drawings by Altdorfer. [A] *Pyramus and Thisbe* (?) by Albrecht Altdorfer. Pen-and-ink drawing, heightened with white, on olive green ground, 19.4 cm. by 15.5 cm. (British Museum.) [B] *St. Christopher*, by Albrecht Altdorfer. Indian ink drawing heightened with white, on a brown ground. (British Museum) . . 141

The "Fracastoro" Portrait in the Mond Collection. I—[A] *Portrait of a man*, known as the "Fracastoro" Portrait, here ascribed to Titian. Canvas, 92 cm. by 73 cm. (Mond Collection, National Gallery.) [B] *Portrait of Tommaso Mosti*, by Titian. Canvas. (Pitti Gallery, Florence) 146

II—[C] *Portrait of an Old Man*, by F. Torbido. (Naples Museum.) [D] *Portrait of a Youth*, by F. Torbido. Canvas. (Alte pinakothek, Munich.) [E] *Portrait of a Man*, by F. Torbido. (Brera Museum, Milan) 147

Some Crystals of the Fatimid Period. I—[A] Ewer in rock crystal. (Victoria and Albert Museum.) [B] Jug in rock crystal. (Jones Bequest, Victoria and Albert Museum) . 151

II—[C] Bottle (British Museum). [D] Bottle (Victoria and Albert Museum). [E] Inkstand (?) (Victoria and Albert Museum) [F] Lion (Victoria and Albert Museum). [G] Lion (Collection of M. Joseph Homberg, Paris). [H] Lion (British Museum). [J] Chess-piece (Victoria and Albert Museum). [K] Chess-piece (Collection of Mme. de Béhague, Paris) . . . 154

THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A. F. KENDRICK
D. S. MacCOLL
ERIC MACLAGAN, C.B.E.
GASTON MIGEON
J. D. MILNER
H. P. MITCHELL
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google

Madonna and the Donor, by Tintoretto. Canvas, diameter 1.57 m. (Mr. Max Rothschild)

Digitized by Google

Digitized by Google

Digitized by Google

SOME PAINTINGS AND DRAWINGS BY TINTORETTO

BY DETLEV, BARON VON HADELN

SOME time ago a painting by Tintoretto, a tondo of a *Madonna and the Donor*[1] [FRONTISPIECE] was purchased by Mr. Max Rothschild in the London picture market. In connexion with this picture the interesting problem arises as to its original destination. Be it noted that though the tondo form was much employed and appreciated in Florence, its use in Venice was correspondingly rare, only occurring here and there in a few ceiling decorations. I have therefore asked myself the question whether this picture may not have been cut down at a later date, but am inclined to reply in the negative, for the figures are obviously composed within the circle. On the other hand, it seems hardly credible that our picture, despite its shape, should have been intended for a " Soffitto," it being general in this case to employ allegorical and symbolical figures, treated in a semi-illusionist manner, whereas the theme of Madonna with Donor was confined—and rightly so—to altar-pieces and wall paintings.

Even though the former destination of the painting still remains problematical, there is, however, no doubt as to its chronological place in Tintoretto's œuvre, viz., the period round about 1560.

Another work by Tintoretto which, though not entirely unknown, is certainly underrated, is *The Martyrdom of St. Lawrence* in Christ Church College, Oxford[2] [PLATE II, B]. Mr. F. P. B. Osmaston mentions the picture, but as he only saw it in a bad light he gives no opinion as to its origin. Dr. Borenius, on the other hand, classifies it as a school piece in his valuable catalogue of the above-mentioned collection[3]. I have had the opportunity of examining the picture at close quarters and in a good light, and affirm that the quality of the brushwork is unmistakably Tintoretto's, and that we are dealing with an original painting of the Master's later period.

The following fact is of interest:—A nude study, in the collection of Herr Böhler in Lucerne, representing an executioner's assistant in the act of thrusting the martyr down upon the rostrum with a long iron pole, was used by Tintoretto a second time for one of the warriors in *The Rape of Helen* in the Prado[4]. The pose in this picture is not so natural or convincing in its effect as in the one in Oxford, and I am inclined to believe therefore that this study was in the first instance executed for use in the Oxford work and only employed later in the composition at Madrid. Hence it follows that *The Martyrdom of St. Lawrence* was earlier in date than *The Rape of Helen*.

The latter work is generally, and rightly, assigned to a date about 1590, i.e., to the last period of Tintoretto's activities. Moreover, it may be noted that the master, worn out with work and worries in his later years, was occasionally inclined to use isolated studies of earlier date.

The question now arises whether the picture in Oxford be the one of which Ridolfi[5] states that it was commissioned by the Family Bonomi for an altar in S. Francesco della Vigna in Venice, and that it was rejected by the commissioner, and came into the possession of a certain Procurator Morosini. It is probable that the work of which Ridolfi speaks was painted at the end of the 'seventies, for a corresponding altar—subscribed by Matteo Goreto in 1577—situated in the left angle of the choir in S. Francesco della Vigna, bears a close resemblance in style to the other for which the painting mentioned by Ridolfi was destined. On the evidence of its style, the Oxford picture also fits into this period; nevertheless, its identity with the picture mentioned by Ridolfi remains uncertain, as also the question whether *The Martyrdom of St. Lawrence*, by Tintoretto, mentioned in the inventory of the Schloss at Prague[6] in 1718 is the same as one bequeathed to Christ Church, together with the rest of his collection, by General John Guise, who died in 1765.

A large, late work of Tintoretto's is the *Flagellation of Christ*[7] [PLATE III, E], which was acquired by the Vienna Gallery about two years ago, and which, outside Austria, has remained almost unknown. This picture, which has unfortunately been slightly cut down at the right side and lower edge, is remarkable—apart from its very considerable colouristic beauty—for the fact that it corroborates the statement made by Borghini[8] that Tintoretto even in advanced years, eagerly studied the sculpture of Giovanni da Bologna. It is to be noted that the chief figure in the Viennese picture is based on a terra-cotta by Giambologna, now in the Kaiser-Friedrich Museum, Berlin

[1] Canvas, diameter 1.57 metres.
[2] No. 213, Canvas, 1.24 m. by 1.88 m.
[3] Tancred Borenius. " Pictures by the Old Masters in the library of Christ Church, Oxford," 1916, p. 83.
[4] I have already published this drawing as a single study for this picture in " Drawings of Tintoretto," Berlin, 1912, Plate 46.
[5] Carlo Ridolfi, " Le Maraviglie," ed. Hadeln, II, p. 52.
[6] Cf. " Wiener Jahrbuch " X, 2, p. CXXVII.
[7] Canvas, 1.18 m. by 1.06 m.
[8] Raffælo Borghini, " Il Riposo. Ed. Firenze," 1730, p. 456.

Digitized by Google

[PLATE III, F]. It is, however, significant of Tintoretto's conscientiousness that he corroborated the pose he had borrowed from Giambologna by reference to a model, as we learn by examining a nude study in the Uffizi, at Florence.[9]

The study of Tintoretto's drawings up to date has given us a fairly clear insight into the master's methods. A further examination will probably bring nothing very new to light; but it must undoubtedly enrich and deepen the knowledge already acquired. So we here publish two drawings of which more exact data can be formulated. The first is a drawing in the possession of Mr. G. Bellingham-Smith, in London,[10] which, being one of the figure studies for Tintoretto's masterpiece—the big *Crucifixion* in the Scuola di S. Rocco (1565) is of particular interest [PLATE II, C]. This is a study for the executioner's assistant, who stands upon a ladder at the back of the cross, engaged in dipping the sponge into the cup of vinegar, held aloft by one of his companions.

The other sketch belongs to Herr L. Böhler in Lucerne[11] [PLATE II, D] and is a study for the picture *Pax Tibi Marce*, discovered by Dr. Giulio Lorenzetti in the Chiesa degli Angeli in Murano, and subsequently made known to the public by Signorina M. Pittaluga[12]. This work, now transferred to the Accademia in Venice, was, according to contemporary evidence, commissioned by the Scuola di S. Marco in the autumn of 1568, and this is therefore the date of Herr Böhler's drawing.

[9] No. 12952, charcoal on white paper.

[10] Charcoal on blue paper, 28 cm. by 21 cm. Squared. Only one other single study for this *magnum opus* is known up to date, viz., a drawing in the Uffizi, in which the pen of another had inked over the lines. Reproduced in the Jahrbuch der Preuszischen Kunstsammlungen XLII, p. 96.

[11] Charcoal and white on blue paper, 30.4 cm. by 20.7 cm., squared up.

[12] "Bolletino d'Arte, IV," 1924, p. 337.

CONTACTS BETWEEN CHINA AND THE WEST

BY W. PERCEVAL YETTS

TWO books appeared recently,[1] with widely different aims; yet each illuminates certain phases of China's foreign relations and the consequent interplay of cultural influences between China and the West. Study of these mutual borrowings has exercised our minds of late, and Mr. Wells' statement[2] that "the Chinese seem to have made their civilization spontaneously and unassisted" no longer passes muster as a popular notion. Almost every month brings some fresh discovery. Dr. Andersson proved that China shared a neolithic culture with Persia and Europe[3], and the Report of the Kozlóv Expedition demonstrated a mingling of Hellenic, Scythian, Sarmatian, Iranian, Chinese and Siberian art among the funerary furniture of nomadic chieftains buried some two thousand years ago in Northern Mongolia. A detailed review of this Report will appear in an early issue of THE BURLINGTON MAGAZINE.

Prof. von Le Coq's fascinating work is too modestly called by him an "unassuming picture-book." Certainly it contains abundant illustrations gathered from many sources, but a far-sighted mind has chosen and arrayed them in telling combination, and the accompanying text conveys the ripe judgment and shrewd speculation of a renowned scholar. It is a provocative book, as the author intended it to be; some problems are left unsolved or are answered tentatively, and the author abstains from dogmatic assertion. In short, it is well designed to achieve its aim, which is to arouse discussion on cultural interchanges between East and West as manifested through exploration in Central Asia. The East is represented here as the greater debtor; for Prof. von Le Coq marshals a formidable list of elements derived from our classical civilization, and it is offset with but a few items of clothes and armour, dragon-figures on coffins, and the Dance of Death, which possibly we borrowed from the East. The list of our loans to the East contains the Solar Chariot (Helios), Cornucopia, Earth Goddess (Gæa), Victory Goddess (Nīkē), Keeper of the Winds (Æolus), St. Christopher, Lamb of God, Chinese Dragon, Ganymede and the Eagle, and the Gorgon Head.

Space does not, of course, admit discussion of all these highly interesting subjects. The last on the list was mentioned in a short notice in the January issue of THE BURLINGTON MAGAZINE (p. 108) as unlikely to be a prototype for the *t'ao-t'ieh* mask, which is so ubiquitous in Chinese decoration. I venture to think that Prof. von Le Coq has not advanced far towards solving the Chinese Dragon problem, and his identification of the Ganymede legend in certain Central Asian frescoes is not convincing. As long ago as 1880 Lessing explained[4] the figures of eagle

[1] "Bilderatlas zur Kunst und Kulturgeschichte Mittel-Asiens." By A. von Le Coq. 107 pp. + 255 illustrations. Berlin (Reinier). M.30.
"The Chater Collection: Pictures relating to China, Hong-Kong, Macao, 1655-1860; with Historical and Descriptive Letterpress." By James Orange. 528 pp. + 261 illustrations. London (Butterworth). £7 7s.

[2] "Outline of History," I, 116.

[3] *v.* article "Painted Neolithic Pottery in China" in THE BURLINGTON MAGAZINE of December, 1925.

[4] "Jahrbuch der königl. preusz. Kunstsammlungen," I (Berlin, 1880), 119.

Digitized by Google

B—Martyrdom of St. Lawrence, by Tintoretto. Canvas, 1.24 m. by 1.88 m. (Christ Church College, Oxford)

C—Study for the *Crucifixion* in the Scuola di S. Rocco, by Tintoretto. Charcoal on blue paper, 28 cm. by 21 cm. (Mr. G. Bellingham-Smith)

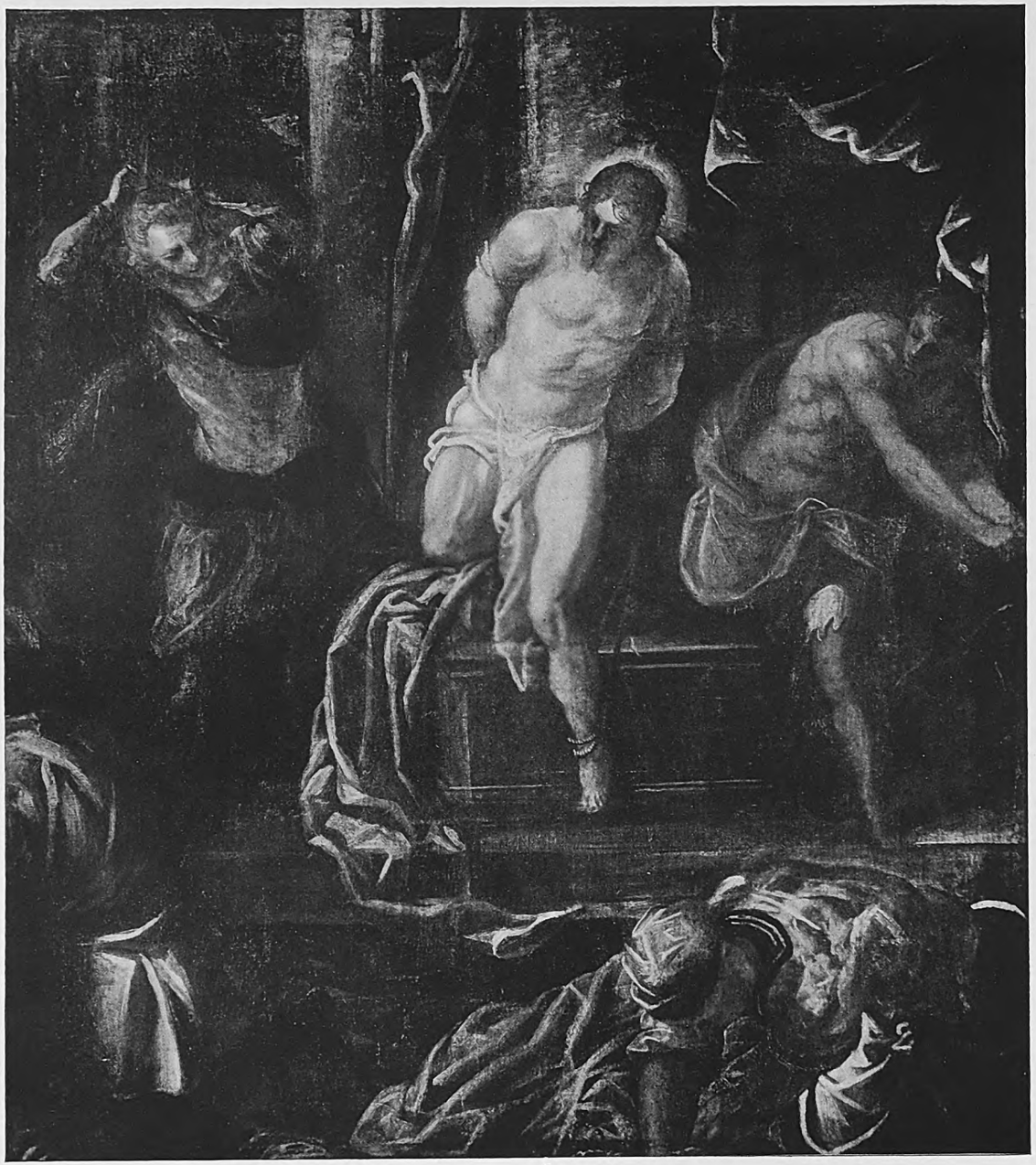
D—Study for *Pax tibi Marce* in the Accademia, Venice, by Tintoretto. Charcoal and white chalk on blue paper, 30.4 cm. by 20.7 cm. (Herr L. Böhler, Lucerne)

Plate II. Some Paintings and Drawings by Tintoretto

Digitized by Google

Digitized by Google

Digitized by Google



E—The Flagellation of Christ, by Tintoretto. Canvas, 1.18 m. by 1.06 m. (Vienna Gallery)

F—Christ at the Column, by Giovanni da Bologna. Terra-cotta. (Kaiser-Friedrich Museum, Berlin)

Plate III. Some Paintings and Drawings by Tintoretto

Digitized by Google

and youth on a Sassanian gold vase (reproduced here, Fig. 149) as representing the Ganymede legend, partly because on the other side of the vase the apotheosis of a prince, riding a cherub, is portrayed, and the Ganymede legend also symbolizes a mortal's ascent to paradise. At the same time, Lessing admitted that the origin of the legend was probably Asiatic. Indeed, the suggestion seems reasonable that the eagle and boy figuring in Prof. von Le Coq's frescoes and the Sassanian vase should be classed among those items which the West derived from the East. The design perhaps fits the legend of Zāl, nourished by the fabulous bird Simurgh which is prominent in Persian folk-lore. The hero Zāl was abandoned by his father in childhood and was reared by the Simurgh, living in its nest[5].

While Prof. von Le Coq's scholarly treatise deals with vestiges, dating from the sixth to the tenth century, of cultural communications between China and the West along one of the great land routes, Mr. Orange's compilation is concerned with China's commercial and diplomatic contacts with Western nations, chiefly by way of the sea. The first of these contacts occurred in 1517, when Portuguese ships reached Canton. Other maritime powers followed in turn—Spain, Holland, England, France and America. The story of resultant aggressions—commercial, religious and æsthetic—by Christian countries is a sad chapter in the history of the Far East. The unfortunate Chinese, unwilling and unprepared to meet the foreigners on equal footing, submitted to superior force. Thus began the westernization of China; it has continued to the present day, and since the Revolution with increasing intensity. Another outcome was the carrying to Europe of Chinese thought and material culture, and perhaps that provides a brighter side to the picture.

Mr. Orange does not attempt to estimate the effects of these percussions and repercussions on the civilization of mankind. His task is, in fact, to supply an illustrated catalogue of 430 pictures in various mediums and of fifty-four books collected by Sir Paul Chater for presentation to the Colony of Hong-Kong. Nevertheless, the volume presents documents full of import beyond the mere chronicling of wars, treaties, mercantile enterprises and the confiscations of Chinese territory. For instance, there is reproduced on p. 471 a portrait in oils of a Chinese official attributed to Castiglioni, and this recalls the Jesuit artists patronized at the Peking Court during the K'ang-hsi and Ch'ien-lung periods. The Italian Father, Joseph Castiglioni, was the most accomplished of them. He arrived at Peking in 1715 and stayed there till his death, fifty-one years later. As a painter of portraits, animals and flowers he is still famed in the land of his adoption under his Chinese name of Lang Shih-ning, and a number of his works are prized at the present day. Feuillet de Conches wrote a highly interesting memoir[6] on these self-denying missionaries who, for the sake of their cause, laboured unceasingly in the imperial service. He tells how the Fathers Castiglioni and Attiret had studios in the palace grounds, and there they were subject to frequent visits from the Emperor, whom they received kneeling and remained thus till his departure. These studios, hot in summer and cold in winter, they scarcely ever left, and the tasks imposed upon them were most exacting. Castiglioni painted the Emperor and Empress among his numerous portraits, and many mural decorations; while his colleague was set to paint other members of the imperial family and favoured officials, as well as mural designs in the palace. F. de Conches relates that they were required to adopt the Chinese style, and that sketches for their work were submitted to the Emperor and altered to suit his whim. The harassed couple had, besides, to teach a number of Chinese students.

Jesuit activities in the arts and crafts started long before the Ch'ien-lung period. Matteo Ricci, the founder of the mission, about 1600 introduced devotional images and pictures from Europe to serve as models for propaganda, and traces of these remain. A little later Father Buglio submitted to the Emperor a treatise on perspective drawing, and some Chinese artists adopted the European method. During the K'ang-hsi period the French Father Belleville and the Italian lay brother Jean Gherardini painted to the Emperor's orders, and hardly a day passed but he visited their studio. Gherardini was also an accomplished musician, and he, with three other unfortunate Jesuits, once had to play for four hours kneeling in front of the Emperor. Father Pereira was chief imperial music-master, and he played several instruments. Others acted as astronomers, mathematicians, watchmakers, armourers, lapidaries, apothecaries and glassworkers. In the last capacity Father Stromp, a German, so pleased the imperial family with objects turned out from the factory which he conducted, that the Empress graciously bestowed on him an undergarment long worn by herself, and even granted him the privilege of a draught from her own wine-cup. Other instances of Western standards influencing the arts and crafts of China might be given, and some introductions of new techniques, e.g., painted enamels in the Limoges style and

[5] Spiegel, "Eranische Alterthumskunde," II (Leipzig, 1873), 245.

[6] "Les Peintres européens en Chine et les Peintres chinois" in Rev. contemporaine, xxv (1856), 216-260.

Digitized by Google

paintings on glass. The invasion by Western architecture is too big a subject to be discussed here. Enough has been said to indicate some of the channels through which Europe disturbed the continuity of native tradition and hastened Chinese æsthetics into decay.

The free intercourse by sea between the Far East and the West, which began in the sixteenth century, brought into the cultured life of Europe a profusion of Chinese handicrafts—porcelain, lacquer and textile fabrics, to name the chief. These, together with travellers' and missionaries' writings, often extravagantly eulogistic, revealed to our forbears that the Mediterranean was not the sole centre of civilization. Indiscriminate admiration for Chinese notions and things, or those supposedly Chinese, became the vogue. This sinicization of intellectual Europe reached its acme during the eighteenth century, and it has influenced our arts to an extent hard to estimate. Not the least potent agency in fostering the fashion were certain illustrated books claiming to represent Chinese scenes and customs. The earliest important work of the kind was Nieuhof's account of the first Dutch embassy to Peking. It was published at Amsterdam in 1665, and within the following twenty years versions in French, German, Latin and English appeared. The famous "China Illustrata" of Kircher came out in 1667. Two even more fantastic travesties of Chinese life were published in 1670 and 1681, respectively, from the pen of O. Dapper, and these were later surpassed in untruthfulness by Pieter van der Aa's "La Galerie Agréable du Monde." In 1924 Herr Otto Pelka published an interesting book[7] with many illustrations, copied from the above-mentioned works, in order to demonstrate whence came some of the *chinoiseries* beloved in the eighteenth century. One striking example is reproduced here [PLATES A, B and C]. Mr. Orange also draws from Nieuhof and Kircher, but he gives special prominence to a compilation entitled "China," which in 1843 started to come out in monthly parts and ran to four volumes of 128 steel engravings and 292 pages of text. Neither of its authors, Allom and Wright, had been to China, and the publication is a tissue of travesties. What useful purpose is served by copious reproduction of it in 1925 is difficult to understand, especially since the original is no rarity and may be picked up for a few shillings. Had Mr. Orange shown that the fictitious Chinese scenes on its plates gained currency in Western art, there might have been some excuse. At all events, I cannot think of any justification for his frequent quotations from Wright's turgid letterpress.

[7] "Ostasiatische Reisebilder im Kunstgewerbe des 18. Jahrhunderts." Leipzig (Hiersemann)

PORTRAITS BY ROGER VAN DER WEYDEN

BY SIR CHARLES HOLMES

BY the courtesy of Sir Joseph Duveen I have at last been able to examine the *Portrait of a Lady* [PLATE A], No. 1433, in the National Gallery, side by side with the very similar portrait which till recently was one of the treasures of the ducal collection at Wörlitz and Dessau [PLATE B]. As it is seldom that such an opportunity occurs of closely comparing works in different public or semi-public galleries, it may perhaps be worth while placing the results on record, even though they relate to what seem minor details. In the case of a painter like Roger van der Weyden, whose definitely authentic works are surrounded, as it were, with a whole nebula of satellites, the relation of those satellites to the parent planet is a matter of some artistic and commercial importance, but much work will still have to be done before that relation can be determined beyond the possibility of dispute.

The Wörlitz portrait has always been held superior to the London one. Ours, indeed, was long regarded as a work by Memling, and figured as such in the de Beurnonville Sale of 1881. When bequeathed to the Gallery by Mrs. Lyne Stephens in 1895, it was described less definitely as Early Flemish School, a title retained even after the connexion with the Wörlitz portrait had been noticed. While opinions here, including that of the late Sir Claude Phillips, generally held that our picture was so clearly derivative as to be a school piece, Dr. Friedländer and others have steadily maintained that it was an original work by the master himself. The differences now revealed by a juxtaposition of the two panels may be summarized as follows.

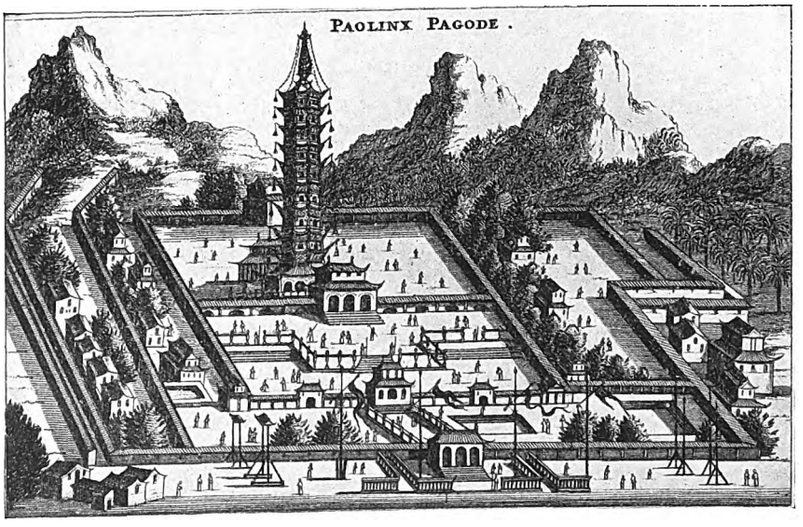
The background of both portraits is a very deep greenish-blue. The pigment looks the same, but I have not had the time to establish a positive identity. But the manner of application differs. In the Wörlitz panel it is a solid translucent enamel, of considerable substance.[1] On our panel the colour was applied more thinly, and appears in many places to have been absorbed by the medium or varnish of the ground. The comparative thickness of sub-

[1] Some excellent judges consider it to be a repaint. If so, it is wonderful that the outline of the white linen should have remained intact.

Digitized by Google

A—

—B



—C

A—Embroidered panel in a bedroom of the Residenz at Munich. Early 18th century. Possibly the work of J. F. J. Bassecour, the "Brodeur de Paris." The middle landscape is copied from Dapper's engraving (*B*) which was based on a smaller print published by Nieuhof. The lowest landscape is copied from Nieuhof's fanciful picture of the famous Porcelain Pagoda at Nanking (*C*). With strange incongruity emus appear at the top in a scene borrowed from P. van der Aa, after Dapper. Other decorations *à la chinoise* by the designer

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

stance in the Wörlitz picture would suggest that it is earlier in date than ours, and was executed before the clarification of oils and varnishes had reached the perfection attained in the latter part of the fifteenth century.

The linen wimple over the headdress is drawn with extraordinary refinement in the Wörlitz portrait, the curvature of the outer silhouette, and the still more delicate passage where it falls over the forehead and turns round the head, being noted with exquisite precision of form and lighting. In our picture the curves lack this subtlety. The outer silhouette is hard and stiff, the border round the head being tightened without much reference to the underlying forms. In the former case we have a scrupulous observance of things actually seen, in the latter the observation is so much less close as to look like a convention.

The head and face point to the same conclusion. In the Wörlitz picture the head is superbly modelled, the planes of the face being seen and stated with sculpturesque force. The receding plane of the right cheek should be specially noticed and compared with the formless, linear rendering of the same passage in our picture. There, indeed, the shape of the skull is not really felt, and is presented by a smooth conventional rounding.

The drawing of the features in the Wörlitz picture is at once large and subtle; the superb contours of the right eye, for example, recall the style of Holbein at his very best. In our picture the forms are smaller, stiffer and altogether far more conventional, while the nostril appears to be distorted.

There is also a distinct difference in the technical methods employed. In the Wörlitz picture, the flesh tones are very thin and semi-transparent, rather cool and grayish in the lights, a little warmer and browner in the half-tones and shadows. In our picture the treatment is altogether more solid, depending largely upon grayish half-tones, with a flush of pink on the cheeks and a spot of white for high light upon the nose tip. The general freshness of the effect does not suggest an extremely early date, though something of the kind may be noticed in our admirable Campin portrait No. 653B, where there is also a similar high light on the tip of the nose.

So far the advantage at all points has lain with the Wörlitz picture: but in the painting of the throat the London work is certainly not inferior. The roundness of the neck and the delicate creases of the skin are quite perfectly rendered, a perfection which we could not expect to find in the work of a pupil, unless he were Memling. In a copyist it would be incredible. When we come to the painting of the hands, the London version once more recedes. The hands are adequate, but a trifle coarse (a defect not uncommon in Roger's accepted works); the rings are carefully done, but are dull, with no true sparkle or metallic character. In the Wörlitz picture the hands are absurdly tiny, but are most sensitively drawn, while the rings and the goldsmithery of the buckle are quite miraculous in their rendering of the wrought metal.

Lastly, the dress in the Wörlitz portrait is so finely modelled that the swelling and recession of the forms beneath is admirably suggested; the line of the necklace under the white linen by the throat is no less delicately rendered. Compare this with the stiff insignificant line of the similar necklace in the London picture, where the body forms make merely a flat pattern. And what a fall in quality from the red watered silk girdle of the one (it comes out white in the photograph) to the coarse crimson bodice in the other!

The differences between the two pictures would be more easily comprehensible if we could think of them as belonging to widely different periods in Roger's career. The sculpturesque character of the Wörlitz picture, and its really exquisite quality, would then follow naturally upon the monumental character of such things as the great *Deposition* in the Escorial; allowing for such softening of Campinesque austerities as Roger's own suave personal temperament might produce in the course of a few years. In the same way we could arrange in sequence Roger's whole output from its rude and forcible beginning under Campin's influence. We might regard the traces of that influence as marking a relatively early date, and as yielding in middle life to a style prettier but far less sculpturesque and substantial. This style, in his last years, would merge almost insensibly into those displays of feebleness which are so difficult to accept. So the extraordinary technical dissimilarities and inequalities which we find in the work given to Roger van der Weyden could be rationally explained, and so the casual critic is tempted to explain them, on the theory of a gradual æsthetic deterioration,

But a survey of the subject, such as that which the recent monographs of Dr. Friedländer and Dr. W. Burger provide, shows this hypothesis to be quite untenable. All through Roger's career masterpieces alternate with works which are partially, or entirely, second-rate. The two portraits we have been discussing will illustrate this. Despite their differences and their inequality, the fashion of the dress proves them to belong to the same period, c. 1455. That they are almost the same size, and so might be companion pieces, is perhaps an accident. In seeking an explanation for their disparity, and for the similar disparity in other works which

Digitized by Google

criticism proves to be of almost or quite the same date, one fact perhaps deserves notice. When Roger paints a great prince, a Lionello d'Este or a Charles the Bold, he produces a masterpiece, in the same firm, solid style, right up to the end of his career. The comparative failure of so many less important works could not then have been due to any failing of his natural powers. Must we not rather assume that, owing to his immense fame and popularity, Roger had to make use of assistants for all his ordinary commissions and, like a primitive Van Dyck, only painted the whole of a picture with his own hand when the commission was one of extraordinary importance? If we allow this to be possible—and I can see no other way of explaining the gulf which separates the best work of Roger from the flabby unsubstantial stuff which is generally connected with his name—our problem is simplified at once.

The Wörlitz lady was a personage upon whom, by choice or necessity, Roger lavished his own utmost skill—and a marvellous thing he has made of her. Our lady was less important. So she was drawn less carefully, and was painted in the studio, with assistants' help. Yet I believe that no one but a veritable master could have drawn that throat, and so perhaps we may be justified in calling the picture by Roger's name. Yet, if we do so, it seems to follow that we must consider whether the much-discussed *Exhumation of S. Hubert* (783), in virtue of the two well-painted figures on the extreme right, is not more nearly connected with Roger's own studio than its other weaknesses and disproportions would suggest.

ENGLISH LANDSCAPE PAINTERS

BY SIR ROBERT WITT

COLONEL GRANT, who will be remembered by his contemporaries as " Eye Witness " in the South African War, has devoted himself for some twenty years to the compilation of the important book which has just been issued, and which is the most complete and authoritative work on English landscape painting that has yet appeared.[1] A work so important, scholarly and learned, and one covering so much untrodden and unknown ground, merits from the reviewer far more than an essay on the subject of landscape painting in general or even in England; and it is due to Colonel Grant's book to convey to those interested some idea of its scope and arrangement and of the wide field it covers both as regards criticism and research. The author knows his eighteenth century better than most of us know the times in which we live. He has, of course, drawn freely from Horace Walpole, from Buckeridge (the author of " An Essay towards an English School of Painting "), from Edwards and from Dayes; but he has gone deeper than they, and the fact that none of these authorities ever illustrated the pictures they described so fully and so admiringly, limits seriously their value to us in modern times both as historians and critics.

Colonel Grant's style is eminently readable, not to say breezy. He himself claims to " have attempted to ease the strain of a weighty subject by the adoption of a lighter style of writing than is usually employed upon works of science "; and while it is not always possible to share his æsthetic enthusiasm for some of the works he describes, it is at least easy to appreciate the humour and wit with which he submits his case and the sallies with which he embellishes his argument. In his æsthetic criticism he is nothing if not unorthodox. With " critical cant " he will have nothing to do. Landscape art for him is based upon its power of recalling nature; the painter is a memorizer: he can teach us nothing but to remember what we have seen, in spite of John Ruskin, " one of the most inartistic of recorded beings." In so far as early English landscape painting was originally based upon topography, and persisted on these lines until the latter part of the eighteenth century he is on firm ground, though he does something less than justice to Turner and the imaginative painters of the school. But throughout his introduction he lays about him with energy: painters and critics alike are treated with more vigour than respect, and he trails his coat like an Irishman. No " Progress in Art " for him. His book, though a history, is " no Pilgrim's Progress of British painting." Art is as unexpected, as arbitrary, as incalculable as the weather.

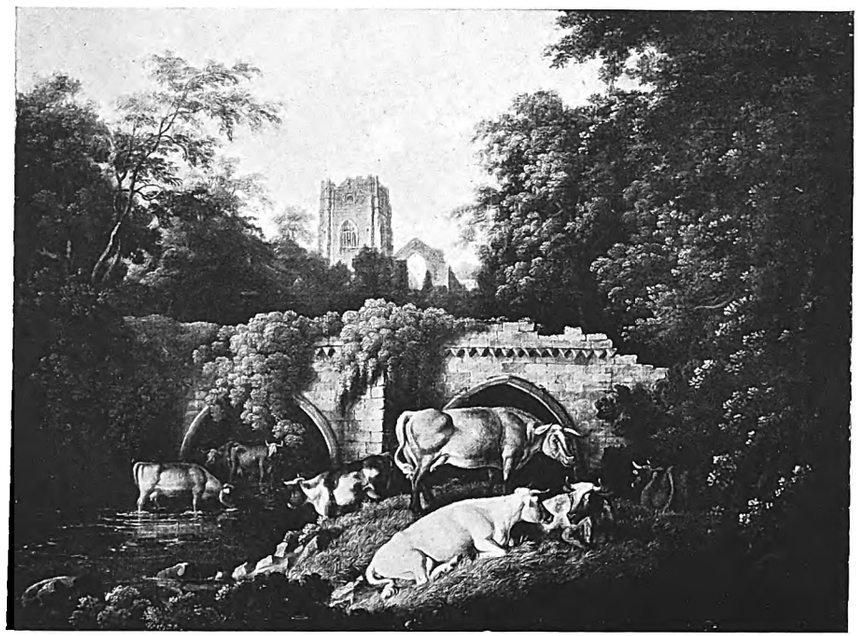
The arrangement of the book is simplicity itself, in that generally speaking it is based on chronology, the artists being arranged approximately by date of birth. To each the author devotes such space as the importance and records justify, and each is illustrated where possible by one oil-painting, often a signed or dated example. Thus, beginning in the sixteenth century, the series concludes with painters like F. W. Watts, J. B. Pyne, James Holland and Cattermole, all born in 1800. Where he diverges it is to group master and pupil, originator and copyist and the little band

[1] " A Chronological History of the Old English Landscape Painters (in oil) from the sixteenth century to the nineteenth century (describing more than 500 painters)." By Col. M. H. Grant. 2 volumes containing 374 pp., with 585 ills. + 2 col. pl. (Obtainable from Hudson and Kearns.) 12 guineas.

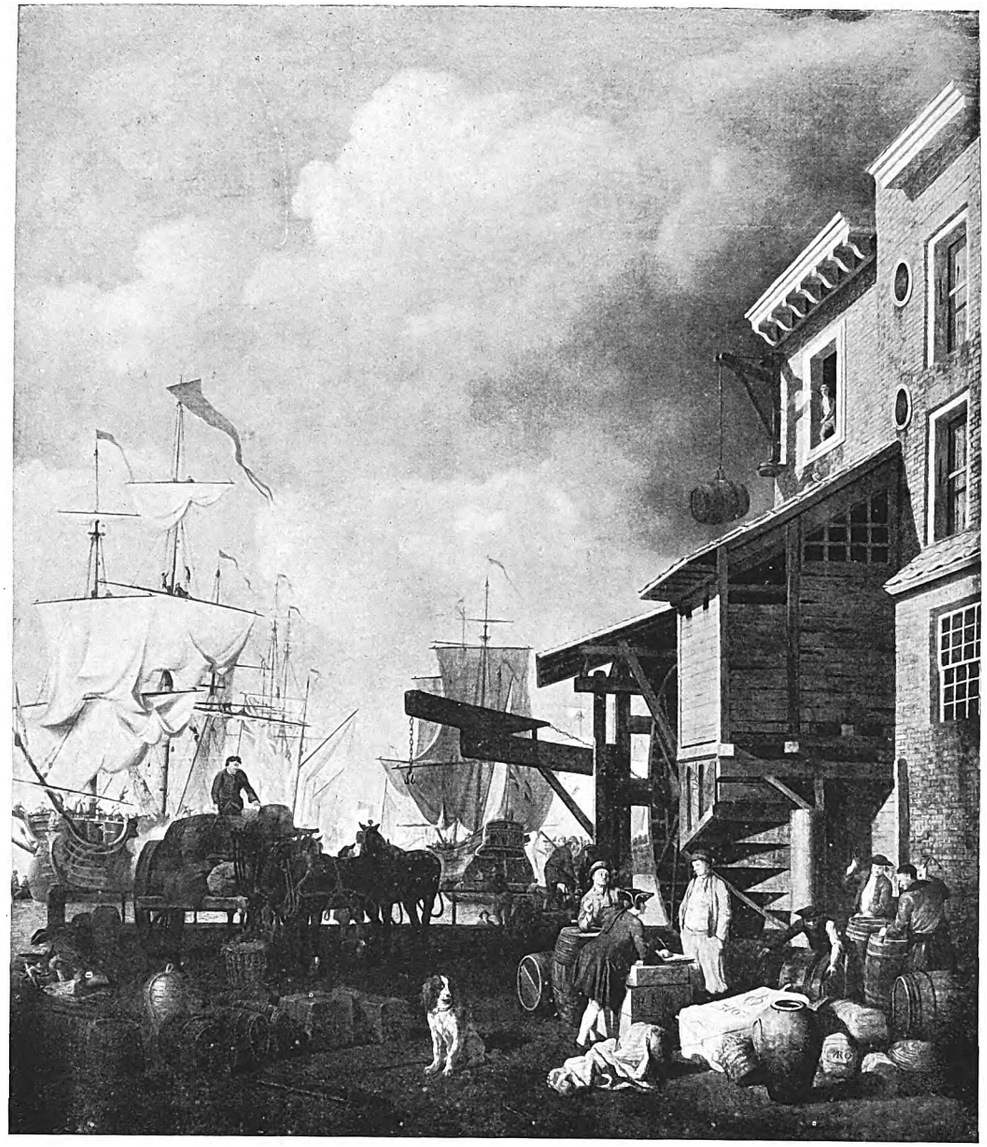
Digitized by Google

A—

B—



—C



A—The Mall, Kensington Gravel Pits, by W. Mulready, R.A. (1786-1863). Canvas, 35.5 cm. by 49.5 cm. (Victoria and Albert Museum); *B—Fountains Abbey,* by J. Collet (1725?-1780). Canvas, 67.3 cm. by 87.5 cm. (Col. M. H. Grant); *C—The Old East India Wharf at London Bridge,* by Peter Monamy (1670-1749). Canvas, 1.6 m. by 1.37 m. (Victoria and Albert Museum)

Reproduced from "A Chronological History of Old English Landscape Painters" by Col. M. H. Grant

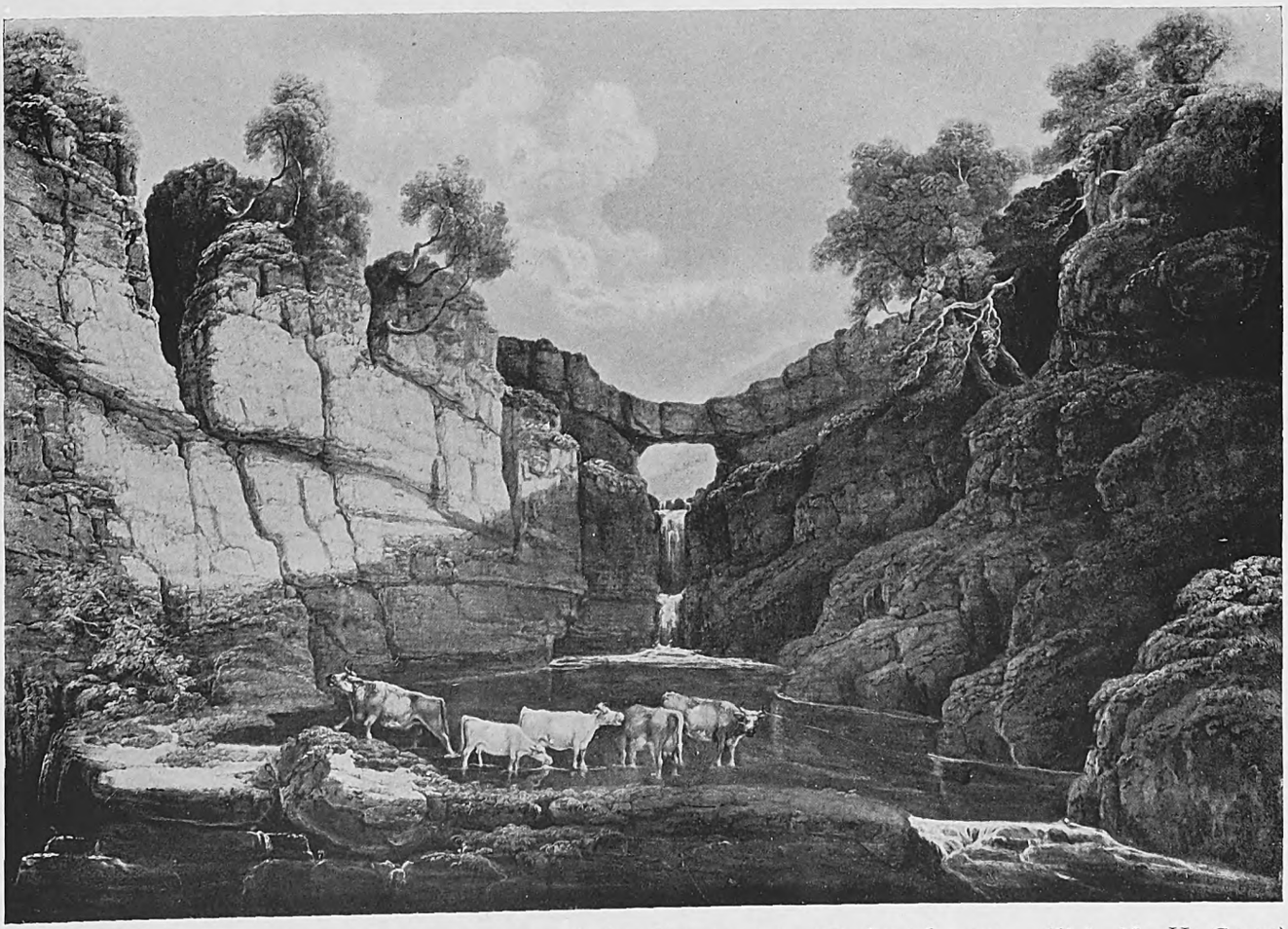
Plate I. English Landscape Painters

Digitized by Google

Digitized by Google

Digitized by Google

D—Old Putney, by Charles Deane (worked 1815-55). Canvas, 35 cm. by 52.7 cm. (Col. M. H. Grant)



E—A Yorkshire River, by F. Nicholson (1753-1844). Canvas, 53.5 cm. by 76.2 cm. (Col. M. H. Grant)
Reproduced from " A Chronological History of Old English Landscape Painters " by Col. M. H. Grant

Plate II. English Landscape Painters

of imitators and plagiarists who come together round the dominating personality in any form of art. A series of useful appendices with the names of landscape painters of the Scottish and Irish schools, also the names of London, Sussex, Devonshire and Yorkshire artists, of amateurs (as distinguished from professionals) and of women landscape painters concludes the two volumes.

Though an account of English landscape painting, the volume excludes on the one hand all painters who did not paint in oil, while on the other it includes a number of painters of foreign birth, if the author is satisfied that they painted oil pictures in this country. Consequently we find accounts of such Flemish painters as Joris Hoefnagel, Joos and Frans de Momper, Rubens, Stalbent, Keirinx, Siberechts, P. Angellis, Wouters and others; of Vinckeboons, Poelenburgh, Griffier, Claude de Jongh, Jan Looten, Thomas and Jan Wyck, Danckerts and A. van Diest among the Dutch; of Marco Ricci, Canaletto, Josi and Zuccarelli among the Italians. The inclusion of many of these names will be a surprise, and indeed almost a shock, so little have some of them left to record their visits; but while admitting that occasionally the evidence is incomplete, Colonel Grant's references to contemporary seventeenth and eighteenth-century catalogues and other records of the time go far to justify at least the probability of their having worked here in most cases. The list of landscape painters opens loyally with King Edward VI, in his character of the author of two childish sketches (in body-water-colours, not in oil) on the end-papers in Queen Elizabeth's New Testament, "faythfully and newly corrected by Miles Coverdale," now in the British Museum. But it is a regrettable fact that, with the exception of the boy King and of Sir Nathaniel Bacon (represented by a tiny landscape on copper in the Ashmolean Museum), no English-born artist of any note appears until the time of Robert Aggas and Francis Barlow, while even the period following the births of these men, about 1620 and 1626 respectively, was so barren that the history of seventeenth-century landscape art in this country is mainly that of foreign visitors.

Many of the pictures illustrated are in private hands, some in the collection of the author, who has spared no pains to record signed and dated examples; but his professed intention is to treat the canvases of the five hundred painters described as of more importance than their careers. Yet he has endeavoured to solve the innumerable problems of scholarship and research that arise at once when dealing with biographies of artists not too well known even in their own times, themselves heedless of records other than their pictures, referred to by ambiguous initials or studio names, often members of a single family painting in close touch with one another and almost indistinguishable in their artistic production.

The names of many water-colour artists, of course, occur, but only in so far as they worked also in oil. This method has obvious inconveniences when dealing with English landscape, in which water-colour painting, that pre-eminently national art, plays so prominent and distinguished a part. By way of illustration one may point to the case of three great names familiar to all lovers of English landscape: Thomas Girtin, Alexander Cozens and his son John Robert. Girtin, that gifted and precocious artist who was to die when only twenty-seven, painted landscapes in oil so rarely that there seem to be none that can be accepted with certainty to-day, the *Bolton Bridge* exhibited at the Royal Academy in 1801 having apparently vanished. Certain oil versions of known drawings are admittedly disputable, though in the author's view authentic. Yet it is only to these and to the vanished *Bolton Bridge* that we owe the inclusion of this great master among the five hundred English landscapists. Alexander Cozens again, although he may no longer be recogized as the illegitimate son of Czar Peter the Great, was an outstanding and revolutionary figure in English landscape art; yet not only is he necessarily omitted from the list of biographies, but John Robert himself is only brought in because of his one signed oil picture of 1791 and of such others as are attributed to him by the author on intrinsic evidence, though painted, at all events, in the manner of Wilson. The inclusion of biographies of a few mere water-colourists, such as Malton, Joshua Cristall, Francia, Gastineau, S. H. Grimm, Robert Hills, Howitt, P. S. Munn and Nathaniel Pocock, would not have extended the scope of this immense work more than a little.

The question, of course, arises how many of the painters selected deserve on their artistic merits the immortality of Colonel Grant's pages, and whether their rescue from oblivion was justified by their works judged as art and not as art-history. The question is difficult to answer, owing to the poverty, to which the author refers, of public collections in examples of early English landscape—a reproach which our National Gallery of British Art should set itself seriously to wipe away—and the consequent unfamiliarity of critics and writers of to-day with the early work of the school. Indeed, of the five hundred painters described, it is doubtful whether the ordinarily intelligent art-lover would be familiar with the names of even one-fifth, and the experienced critic with

Digitized by Google

more than one-half, while the prices paid for the examples which come up from time to time in public auction are in accordance with the want of knowledge of all but the few great outstanding figures. In part, however, it is due to the generally low tone universally adopted in English landscape art before Constable; in part, too, to the dirty condition of the neglected canvases. Yet the British landscape school must be, numerically at least, the greatest school of landscape in the world. The records of the exhibitions of the Society of Arts, the Royal Academy from 1769, the British Institution, we are reminded, contain the names of thousands of painters exhibiting hundreds of thousands of pictures. Where are they all now? In their time many of these now unknown painters were frequently and generously engraved; their works appeared in this form in the " Copperplate Magazine " and other similar publications to be found in all the great houses of the time, and must have been as popular and common objects of their library tables as is " Country Life " to-day. Indeed, if it be objected that some of those here recorded are painters of pictures rather than of works of art, the author will not take offence; rather will he glory in his catholicity and welcome " A Home for Lost Causes " as a sub-title to his book, claiming for his subject, as he does, that " the sustained excellence of the English school, over a long period, is the most insistent but least recognized characteristic of the school." The lover of English landscape art may well hesitate to subscribe to the æsthetic claims in every case—it will depend upon his standard and his outlook; but if in order to form his judgment he has to consider each artist in turn, as well as the excellently clear illustrations which form such a feature of the book, he will have widened and increased his knowledge of the art and enjoyed many a challenging but pithy statement.

An appeal to discoverers of omissions and mistakes to point them out is as rare as it is disarming. To respond to it becomes a duty, if to the carping critic it can in such circumstances no longer be a pleasure. Speaking of Jan Siberechts, that quaint and original Flemish painter whose Antwerp work is so quickly recognizable, the author accepts from Buckeridge that he was buried in St. James's Church, Piccadilly. Dr. de Terey, of Budapest, however, whose *magnum opus* on the painter is at last approaching completion, searched not only the burial records of that church but also the records of wills at Somerset House without finding any confirmation of the statement; it must be left an open question. Thomas Lawranson is given as dying in 1778; but it would seem to have been after 1786, as his portrait of O'Keefe in the National Portrait Gallery was dated in that year. Samuel Drummond, the copyist and imitator of Richard Wilson, is recorded as having been born on Christmas Day, 1765, and not 1763. But these are trifling matters in a work compact of facts and dates, admirably marshalled and set out with humour, spirit, economy and precision.

THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—I

BY K. A. C. CRESWELL

VAN BERCHEM has justly remarked[1] that in a discussion of this question there are three aspects of the problem to be considered: (1) the functional (i.e., as a religious custom), (2) the architectural, and (3) the philological. We shall consider the last point first.

ORIGIN OF THE ARABIC TERMS EMPLOYED.—Three words have been employed to denote minarets: *mi'dhana* or *mīdhana*, *sauma'a*, and *manāra*. The first, commonly pronounced *ma'dhana*, is derived from *adhān*, the call to prayer, and simply means the place where the *adhān* is pronounced.[2] *Sauma'a* appears to have been the name given by the Arabs to hermits' towers.[3] For example, we read that the tower of the Church of John the Baptist at Damascus was occupied by a monk, who at first refused to leave when the Khalif al-Walīd commenced to demolish it, preparatory to building the Great Mosque[4]; and Ibn Jubayr speaks of a Moslem recluse who occupied the western minaret of the same mosque at the time of his visit.[5] The word used in each case is *sauma'a*. All Syrian towers before the thirteenth century were square, and in this connexion it is specially interesting to find that this word is the term employed throughout North Africa, where the minarets are nearly always of this type.[6]

The third term, *manāra*, originally can only have meant " an object that gives light," and as such is used in Arab poetry for the oil-lamp or rush-light in the cell of the Christian monk.[7]

[1] In Diez, *Churasanische Baudenkmäler*, p. 133.
[2] Gottheil, " The Origin and History of the Minaret," in the *Journ. Amer. Oriental Soc.*, Vol. XXX, p. 133.
[3] Fraenkel, *Aramäische Fremdwörter im Arabischen*, pp. 269-271; and Gottheil, *loc. cit.*, pp. 136-137.
[4] 'Ilmawī, Sauvaire's transl., in the *Journal Asiatique*, 9me série, t. VII, p. 189; and Ibn Shakīr, in Quatremere, *Sultans Mamlouks*, II (1), p. 264.
[5] Quoted by Gottheil, *loc. cit.*, p. 137.
[6] Doutté, in the *Revue Africaine*, 1899, p. 399 ff.; and Marçais, *Les Monuments arabes de Tlemcen*, p. 45.

Digitized by Google

For the same reason it came to be applied to the Pharos[8] and to light-houses generally,[9] and then to mosque towers, our word " minaret " being merely a corruption of it.

THE EARLIEST MOSQUES LACKED MINARETS.—In the time of Muhammad no such thing as a minaret was known. He and his followers, when they first came to Madina, prayed, according to Ibn Hishām, without any preliminary *adhān* or call to prayer[10]; but having heard that the Jews used a horn, and the Christians a nāqūs[11] or clapper (the so-called *ἅγια ξύλα* or *σήμαντρον* a long, thin piece of wood struck with a flexible *wabīl*), they wanted something equivalent for their own use. The idea of calling to prayer is said, according to some traditions, to have been suggested to the Prophet by 'Umar, who found, when he communicated the decision, that he had just been anticipated by the Angel Gabriel.[12] Another tradition has it that 'Abdallah, son of Ziyād, had it revealed to him in a dream and informed the Prophet, who adopted it.[13] Muhammad, therefore, ordered Bilāl, who was his herald, and who thus became the first mu'adhdhin, to give the call to prayer.[14] He was accustomed to pronounce it from the highest roof in the neighbourhood of the mosque,[15] which was merely the courtyard of Muhammad's house.

The first mosque at Kufa and the first mosque at Basra were both built in the year 17 H. (638), but nothing is said about a minaret. At Fustāt, likewise, the first mosque of 'Amr had no minaret, and, in the time of the Umayyads, the poet al-Farazdaq speaks of the *adhān* as being chanted on the wall of every city.[16]

At Damascus the great *temenos*, which is now the Great Umayyad Mosque, had four square towers of no great height, one at each corner. These towers no doubt became the first minarets, as Ibn al-Faqīh (903) calls them minarets (*mi'dhana*), although he knew that they were older than Islam.[17]

The *nāqūs* until 53 H. (673) was used for the early morning call to prayer at Fustāt,[18] but in that year the Khalif Mu'awīya ordered Maslama, Governor of Egypt, to enlarge the Mosque of 'Amr and " to build *sawāmi'* (pl. of *sauma'a*) for the *adhān*. So Maslama constructed four *sawāmi'* for the mosque at its four corners. He was the first one to construct them in it; there having been none before his time . . . the ladder (*sullam*), by means of which the muezzins mounted, was in the street until Khālid ibn Sa'īd transported it inside the mosque."[19] Similar places for the muezzins were added to the *masjids* of all the *khittats*, except those of Khaulan and Tujaib, which, being near the mosques, did not need them.[20] Corbet says: " It is difficult to say what the exact form of these may have been. The name *sawāmi'*, given them by our authority (*Maqrīzī*), is neither of the words ordinarily in use for minaret. In all likelihood they were but something like sentry-boxes, perched on the roof at each corner; the germ of the future graceful sky-pointing minaret."[21]

The idea of having four places for the call to prayer constructed—one at each corner of the mosque—may have been suggested by the four towers at the corners of the *temenos* at Damascus, a possibility which is rendered still more probable by the fact that the Khalif who gave the order ruled from that city.[22] A later Umayyad Khalif, al-Walīd, when he enlarged

[7] Wellhausen, *Skizzen*, III, p. 200 f., quoted by Schwally in the *Z.D.M.G.*, LII., p. 146.

[8] By Ibn Khordadbeh (849-885), Ya'qūbī (891), Ibn al Faqīh (c. 903), Ibn Rosteh (c. 903), etc. See the collection of texts in Thiersch, *Pharos*, p. 40 ff.

[9] For example, Muqaddasī (985) says that the coast of Palestine was provided with guard-houses (*ribāt*) garrisoned with levies, and that the war galleys of the Greeks used to come to these places, bringing prisoners of war for ransom; that whenever such a ship appeared the alarm was given by lighting the fire signal (*manāra*) of the *ribāt*, if it were night, etc. Muqaddasī, p. 117; Ranking's transl., p. 291; Le Strange, *Palestine under the Moslems*, p. 23; also quoted by Hartmann in *Memnon*, III, p. 220 f., and in his *Zum Thema; Minaret und Leuchtturm*, in *Der Islam*, I, pp. 388-390. See also Reitemeyer, *Beschreibung Ägyptens*, p. 109 n.; Gottheil, *loc. cit.*, pp. 132-133; and Van Berchem, in Diez, *Churasanische Baudenkmäler*, p. 113.

[10] Wüstenfeld's ed., p. 347; quoted by Gottheil, *loc. cit.*, pp. 133-134. Many traditions to the same effect are to be found in the *Musnad* of Ibn Hanbal (d. A.D. 855). See Caetani, *Annali dell' Islam*, IV, p. 208.

[11] The Aramaic *nākōsha*, still in use among the Nestorians.

[12] *Musnad*, quoted by Margoliouth, *Mohammed and the Rise of Islam*, p. 218.

[13] *Musnad*, IV, p. 43; quoted by Margoliouth, *op. cit.*, p. 222.

[14] Gottheil, *loc. cit.*, p. 134. See also Margoliouth, *op. cit.*, p. 222.

[15] Ibn Hishām, p. 347, 1, 3 ff.; and Bukhāri, *Sahih*, I, p. 75; quoted by Schwally in the *Z.D.M.G.*, LII, p. 143; also an-Nawawī, quoted by Gottheil, *loc. cit.*, p. 134.

[16] Quoted by Gottheil, *loc. cit.*, p. 135. Al-Farazdaq was born about 20 H. (640/1) and probably died in 114 (732/3). Having spent part of his life in Irāq, his remark presumably applies to Mesopotamia as well as Syria. That the first mosques were without minarets was recognized long ago by Lane, *Modern Egyptians* (1860 ed.), p. 584.

[17] He says they " were originally watch-towers in the Greek days."

[18] Maqrīzī, *Khitat*, II, p. 246.

[19] *Ibid.*; Lane, *Modern Egyptians* (1860), p. 584; Corbet, " History of the Mosque of Amr," in the *J.R.A.S.*, 1890, pp. 771-772; and Butler, *Arab Conquest*, p. 343. Also *Abu l-Mahāsin*, I, p. 77; Schwally, *Z.D.M.G.*, LII, p. 114; and Guest, in the *J.R.A.S.*, 1920, p. 632.

[20] Maqrīzī, *op. cit.*, I, p. 301, l. 20; Casanova's transl., III, p. 163; and Qalqashāndī, Wüstenfeld's transl., p. 62.

[21] *Loc. cit.*, p. 722. See also Gottheil, *loc. cit.*, p. 138.

[22] It is amusing to find Rivoira (*Moslem Architecture*, p. 92) putting the cart before the horse: " Walid's mosque had four minarets placed at the angles of the outer wall. Two of them are the south-east and south-west corner towers of the original Christian building, the lowest parts of which still survive, and upon which Walid built. *The other two stand at the interior north-east and north-west angles, and were built by him.* This arrangement was derived from the four corner turrets erected in 673, under Muawiya's orders, in the mosque of Amr at Fustat." The italics are mine. No author makes any such statement—on the contrary, they attribute them to the days before Islam—and the Moslems did not even build on them, as they did on the other two.

Digitized by Google

the mosque at Medina, endowed it also with a minaret at each corner.[23] Nor is it surprising to find that the Haram Area at Jerusalem had the same number—at least as early as 300 (913)[24]—although it is scarcely probable that there were four in the time of 'Abd al-Malik, as stated by Mujīr ad-Dīn.[25]

Ramla was founded by Sulaymān at the

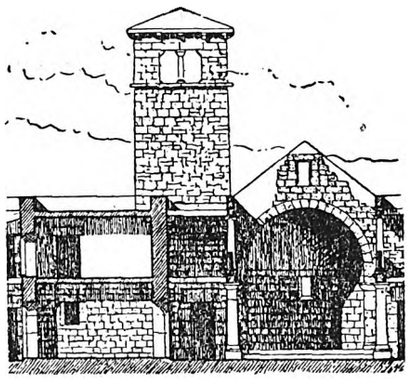


FIG. I. CHURCH OF SS. SERGIUS AND BACCHUS, UMM AS-SURAB.

order of his brother, the Khalif al-Walīd, in the latter's lifetime. Balādhurī says that Sulaymān built a palace (*qasr*) and began the building of the mosque, but succeeded to the Khalifate before it was completed (i.e., before 96 H. = 715), and that 'Umar ibn 'Abd al-'Azīz (99-101 H. = 717-720) finished it.[26] This gives 101 H. (720) as a limiting date for its minaret. Muqaddasī, however, who wrote a century later than Balādhurī, in his account of this mosque, known as the White Mosque, which he visited and admired, says that it was built by the Khalif Hishām (105-125 H. = 724-743). He mentions the minaret,[27] and although he does not describe it, we may confidently say that it was a square tower, as in another part of his book he expressly remarks, as one of the customs peculiar to Syria, that all the minarets were square.[28]

That it should be so was quite natural, for the typical Syrian church tower of pre-Muslim times was of this type,[29] as may be seen from a number which have been preserved to the present day, of which the following typical examples may be cited:

(1) QASR AL-BANAT.—Convent with square tower about 23 m. high; built by Kyrios, probably the same architect whose name is found on four other churches, the dates of their inscriptions varying from A.D. 390 to 418.[30]

(2) UMM AS-SURAB (in the Southern Haurān).—Church of SS. Sergius and Bacchus, with tall square towers; completely preserved except the roof [FIG. 1]. Built in A.D. 489.[31]

(3) SAMEH (in the Southern Haurān).—Monastery of S. George, with square tower about 12 m. high; completely preserved [PLATE A]. Built A.D. 624-625.[32]

(4) UMM AR-RASAS.—Square tower, 2.50 m. a side and about 12 m. high [PLATE B]. Alongside are the ruins of a building which Tristram (1872) believed to be a church, as he was able to distinguish an apse,[33] although Vincent maintains that it was a fort.[34] Brünnow and von Domaszewski say that the destroyed building was "gewiss die Kirche."[35] A Greek cross is carved on the east and west faces of the tower.

Another Umayyad minaret is that still standing in the Mosque of Sidi 'Uqba at Qairowān. According to al-Bakrī (d. 1094), it was built by the Governor of Ifrikīya at the order of the Khalif Hishām (724-743).[36] Al-Bakrī (d. A.D. 1094) expressly says that this was the minaret standing in his day, and his measurements (60 cubits by 25 cubits) agree closely with the present structure. No author speaks of its being rebuilt, and no one has disputed that this is the minaret seen to-day, with the exception of the top storey, which, according to Rivoira, was added at the commencement of the nineteenth century.[37] It is a tall, square, slightly tapering tower, about 10½ m. a side and about 26 m. high [PLATE C]. The entrance from the *sahn* is covered by a lintel—a carved fragment of Roman origin—with a slightly horseshoed relieving arch, recalling exactly the same treatment over the entrance to the tower at Shaykh 'Alī Kāsūn, near Hamā.[38] It is diffi-

[23] Ibn Batūta (ed. and transl. by Defrémery and Sanguinetti), I, p. 272. Apparently the mosque had been without minarets till then. Samhūdī, p. 141, l. 15, quoted by Schwally, *Z.D.M.G.*, LII, p. 143.

[24] Ibn 'Abd Rabīh, in Le Strange, *Palestine under the Moslems*, p. 163. This early authority has apparently been overlooked by Gottheil (*loc. cit.*, p. 138), as he states that Mujīr ad-Dīn seems to be the first author to mention them. Ibn 'Abd Rabīh (c. 913) being an earlier authority than Muqaddasī (985), the silence of the latter, noted by Rivoira (*op. cit.*, p. 23), is without significance. The four he enumerates occupy the same position as those seen to-day, viz., one at the south-west corner, one at the north-west corner, one on the west side (i.e., three in a line), and one on the north side. This unusual arrangement is to be explained by the position of the Haram Area on the edge of the city. None of the present minarets is older than the fourteenth century.

[25] p. 379; Sauvaire's transl., p. 125. Mujīr ad-Dīn is a late compiler (wrote 1496), who must be used with caution when early dates are involved.

[26] p. 143; Hitti's transl., p. 220; Le Strange, *op. cit.*, p. 303.

[27] p. 165; Ranking's transl., p. 271; Le Strange, *op. cit.*, p. 305. This mosque was a heap of ruins when Nāsir-i-Khusrau visited it in 1047, as a result of the earthquake of 1033. See Schefer's transl., p. 64.

[28] p. 182; Ranking's transl., p. 299; Le Strange, *op. cit.*, p. 21.

[29] It must not be supposed, however, that these towers contained bells, since there is no reason for believing that bells were used in churches at this time; but they may have contained their forerunner, the σημεντρόν or *semanterium*, mentioned above, hence the name σημάντρον under which they are known in early Christian literature. See Butler (H. C.), *Architecture and Other Arts*, p. 102; Thiersch, *Pharos*, p. 100; Hartmann, in *Memnon*, III, p. 220 f.; and in *Der Islam*, I, p. 388.

[30] Butler, *Ancient Architecture in Northern Syria*, pp. 214-223, Ill. 219, and Pl. XX.

[31] Butler, *Ancient Architecture in Southern Syria*, pp. 95-99 and Ill. 78.

[32] *Ibid.*, pp. 83-86 and Ill. 64-65.

[33] *Land of Moab*, pp. 145-146, with plate. Described also in Buckingham, *Arab Tribes*, p. 99.

[34] *Revue Biblique*, 1898, p. 434.

[35] *Die Provincia Arabia*, II, p. 70 and Fig. 653.

[36] Al-Bakrī, p. 23; trad. de Slane (1913 ed.), p. 53.

[37] Rivoira, *Moslem Architecture*, pp. 28-29, and 37-38.

[38] Butler, *Ancient Architecture in Northern Syria*, Fig. 2.

Digitized by Google

cult to imagine how Thiersch can say (p. 124) that "die Ähnlichkeit des Minarets mit dem alten dreigeschossigen Pharos ist in die Augen springend." The octagonal and circular storeys are wanting, and the top storey, as we have seen, is a modern addition. One cannot claim, as Thiersch does, that every minaret with storeys which are successively square, octagonal, and circular is a direct descendant of the Pharos, and then claim the same thing for another minaret, all the storeys of which are square in plan. Even the proportions observed for the lower storeys in each case are not similar, as Thiersch maintains: in the Pharos the base of the lower storey is to its height as 5 : 12, whereas at Qairowān the proportion (scaled off Saladin's photograph) is roughly 5 : 9. On the other hand, the resemblance of Sidi 'Uqba's minaret to Syrian church towers (some of which taper, e.g., Sameh) and tower houses needs no emphasizing.

LATER SYRIAN MINARETS.—We can now confidently say that the idea of the minaret arose in Syria under the Umayyad dynasty, and that the first minarets were derived architecturally from the Syrian church tower.[39] In addition to this the Syrian minaret was destined to remain true to its traditions for many centuries, as may be seen from the following sequence:

DAMASCUS.—The northern minaret of the Great Mosque, seen by Muqaddasī, which occupied the site of the present *Mi'dhanat al-'Arūs* (Minaret of the Bride). It is not possible to determine the date of this minaret, which Muqaddasī (985) refers to as *muhdatha*.[40] I therefore suggest *c.* A.D. 900. Whether it was built by al-Walīd or shortly before Muqaddasī's visit does not concern us here.

HOMS.—Square minaret with Kufic inscription and a date = A.D. 980.[41] Known as *al-mi' dhana al-maktūma*. Built, according to Herzfeld, by Abū l-Fawaris Bekjur.[42]

ALEPPO.—The beautiful minaret of the Great Mosque [PLATE D], dated 482 (1089/90).[43]

BOSRA.—Mosque of al-Khidr, dated 528 (1134),[44] with square minaret [PLATE E].

MA'ARRAT AN-NU'MAN.—Great Mosque with square minaret [PLATE F], dated 575 (1179).[45]

DAMASCUS.—Great Mosque; northern minaret (*mi'dhanat al-'Arūs*), built between 1187 and 1193.

ALEPPO.—Minaret of the Jāmi' al-Dabbāgha al'atīqa, built *c.* 1200, according to Herzfeld.[46]

ALEPPO.—Great Mosque in the Citadel, with square minaret [PLATE G]; mosque dated 610 (1213/4)[47]

BOSRA.—'Umar Mosque; square minaret [PLATE H], forming one with the masonry of the mosque; latter was restored, according to an inscription, in 618 (1221).[48]

This type even penetrated into the northern part of Mesopotamia, which, as we shall presently see, had its own type of minaret. Three examples of this intrusion may be cited:

RAQQA.—Square minaret in mosque outside the walls.[49]

HARRAN.—Great Mosque, with minaret—a tall square shaft—near the centre of the north side (recalling the arrangement at Damascus.[50]

DIYARBEKR.—Square Syrian type of minaret, with inscription in the name of the Inalid Inaldi, who reigned 503-536 (1109-1141).[51]

NORTH AFRICAN MINARETS.—The example set by the minaret of Sidi 'Uqba, and the Syrian influences carried to Spain by 'Abd ar-Rahmān, the last of the Umayyad dynasty, who fled from Damascus and founded a new Umayyad dynasty at Cordova, caused the Syrian type of minaret to prevail for several centuries in Spain and North Africa; and although there is only the presumption that the first minaret of the Great Mosque at Cordova, built in A.D. 793-796,[52] was square in plan, we are expressly told that the minaret of the Great Mosque at Madinat az-Zahra, 329 (941),[53] and the new minaret built at Cordova in 334 (945/6)[54] were of that type, which was repeated in A.D. 1007 in the Qala'a of the Beni Hammad[55]; in the tower of Ḥasan at Rabāt, 591-594 (1195-1198)[56]; in the Kutubīya at Marrakesh, 593 (1197)[57]; and in the Giralda at Seville, finished in the same year.[58] At the

[39] Gottheil, *op. cit.*, p. 138, and Thiersch, *op. cit.*, pp. 99-110, are in agreement on this point.

[40] p. 159; Ranking's transl., p. 261; Le Strange, *op. cit.*, p. 229.

[41] Van Berchem and Fatio, *Voyage en Syrie*, I, p. 166.

[42] Sarre and Herzfeld, *Archäologische Reise*, II, p. 355. In 1919 I sought for this minaret and was shown the place where it had stood. I was told that it had been pulled down during the war, according to some on account of its being in a dangerous condition, but, according to others, for the sake of its stone.

[43] Abū l-Fidā, III, p. 268; and Herzfeld, in Djemal Pascha, *Alte Denkmäler aus Syrien*, text to Taf. 39.

[44] Brünnow and von Domaszewski, *op. cit.*, III, pp. 13 and 210, and Figs. 886-887; also Butler, *Ancient Architecture in Southern Syria*, p. 292 and Ill. 205.

[45] Sarre and Herzfeld, *Archäologische Reise*, II, p. 355.

[46] Mshattâ, Hîra und Bâdiya, in the *Jahrb. der preuszischen Kunstsammlungen*, XLII, p. 143 and Taf. 10a.

[47] Bischoff, *Tuhaf al-anbā' fi ta' rīkh Halab*, p. 135; and van Berchem, *Inschriften aus Syrien*, p. 40.

[48] Brünnow and von Domaszewski, *op. cit.*, III, pp. 25-29, 210, and Figs. 903-905; and Butler, *op. cit.*, pp. 289-292, Ill. 254-258, and Pl. xviii.

[49] See Miss Bell, *Amurath to Amurath*, pp. 55-56 and Fig. 35; and Herzfeld, in Sarre and Herzfeld, *Archäologische Reise*, II, pp. 354-355 and Abb. 327-329.

[50] See Sachau, *Reise*, p. 221; Preusser, *Nordmesopotamische Baudenkmäler*, p. 60 and Taf. 73; and Strzygowski, in van Berchem and Strzygowski, *Amida*, pp. 332-333 and Abb. 281.

[51] Van Berchem and Strzygowski, *Amida*, Pl. viii; and Bell, *Ukhaidir*, p. 158 n.

[52] *Al-Bayano'l Mogrib*, Fagnan's transl., II, p. 380. It was overthrown by the earthquake of A.D. 880; Rivoira, *op. cit.*, pp. 355 and 364.

[53] The mosque was completed 23 Sha'bān, 329 (January 23, 941), and the minaret was a square tower, 10 cubits a side and 40 cubits high. Al-Makkarī, Gayangos' transl., I, pp. 237-238.

[54] Al-Makkarī says that 'Abd ar-Rahmān rebuilt the minaret in this year, but Gayangos in his notes says that an inscription still preserved on one of the interior walls of the tower bore the date 354 (965), which is four years after the accession of al-Hākim II. *Op. cit.*, pp. 224-225 and 499. Its original height was 72 cubits. See also van Berchem's translation in Thiersch, *op. cit.*, p. 127, n. 2.

[55] De Beylié, *La Kalaa des Beni-Hammad*, pp. 80-84, Figs. 63-73, and Pl. ix. The date given above is that of the foundation of the town, which was abandoned in A.D. 1099 and pillaged for building materials in 1148. *Ibid.*, pp. 1-2. See also Saladin, *Bulletin archéologique*, 1904, pp. 243 ff., and in the *Nouvelles Archives des Missions scientifiques*, XVII, pp. 8-10 and Pl. iii.

[56] Dieulafoy, "La Mosquée d'Hassân," in the *Mém. de l'Acad. des Inscr. et Belles-Lettres*, XLII, Pl. 2 and 6; de la Nèzière, *Monuments mauresques du Maroc*, Pl. xxxix; and for the date, the *Roudh el-Kartas*, pp. 151 and 179; Beaumier's transl., pp. 323-324 and 386; and Dieulafoy, *loc. cit.*, pp. 293-298.

[57] De la Nèzière, *op. cit.*, Pl. iii; and, for the date, *Roudh el-Kartas*, pp. 151 and 179; Beaumier's transl., pp. 323 and 386.

Digitized by Google

commencement of the fourteenth century we find the same type still persisting in the Mosque of al-Mansūra at Tlemcen.[59] This theory of the Umayyad origin of North African and Spanish minarets, which was first enunciated by Marçais[60] in 1906, has since been accepted by Choisy[61] and Thiersch.[62]

Before leaving the question, however, one must admit that although the square type, judging by existing monuments, appears to have been the invariable rule, yet two anomalies existed, if we can accept the evidence of early travellers: (1) Al-Bakrī (d. 1094) says that at Ajedabīya in Barca, the Great Mosque, which had been founded by Abu l-Qāsim (934-946), had an octagonal minaret (*sauma'a muthammana*).[63] (2) The Shaykh al-Tijāni, who travelled in Tunis between 706 and 708 H. (1306-1309), says that the minaret of the mosque of Tripoli had been built in 300 (912), and that its lower half was round, the upper half octagonal.[64] This type cannot be matched by any existing example, and Thiersch is not justified in calling it "ein . . . Minaret, mit echt ägyptischen Formenwechsel,"[65] as the circular part in those Egyptian minarets which we shall presently study always comes above the octagonal, which in its turn rests on a square lower storey.

EGYPTIAN MINARETS.—We are now in a position to study the origin and evolution of the Egyptian minaret, an important question, for minarets are one of the glories of the Moslem architecture of Egypt, and excel all others in beauty.

[To be continued]

[58] Junghändel and Gurlitt, *Baukunst Spaniens*, Taf. 64; Thiersch, p. 128 and Abb. 153, 156, and 158; Uhde' *Baudenkmaeler in Spanien*, Taf. 57; and, for the date, *Roudh el-Kartas*, pp. 151 and 179; Beaumier's transl., pp. 324 and 386.

[59] Marçais, *Monuments arabes de Tlemcen*, Pl. xiii-xiv; and Thiersch, *op. cit.*, p. 134 and Abb. 163-165. Mansura was founded by Abū Ya'qūb in 702 (1302/3), and the minaret bears an inscription in his name, but he is referred to as "deceased." He died in 706 (1306), so the minaret must be a little later. See Brosselard, "Inscriptions arabes de Tlemcen," in the *Revue Africaine*, 1859, pp. 335-336; and Marçais, *op. cit.*, pp. 197-198.

[60] *Revue Africaine*, L, p. 37.

[61] *Histoire de l'architecture*, II, p. 127.

[62] *Op. cit.*, pp. 128-129.

[63] p. 5; trad. de Slane's (éd. 1913), p. 15.

[64] *Rihla* trad. Rousseau, *Journal asiatique*, Ve sér., t. I (1852), p. 154. See also *Istibsar*, trad. Fagnan, p. 58.

[65] *Op. cit.*, p. 126.

TWO DRAWINGS BY ALTDORFER

BY CAMPBELL DODGSON

THE *St. Christopher*, signed and dated 1512, presented to the Print Room of the British Museum in May, 1925, by Mr. Granville Tyser through the National Art-Collections Fund, is the second rare work of this artist that the Museum owes to the same donor, for in 1924 he gave the scarce etching of the entrance to the synagogue at Ratisbon (1519), of which only five impressions are named in Waldmann's catalogue (No. 27). This *St. Christopher* is almost unrivalled among Altdorfer's drawings in respect of its perfect preservation. It is drawn with Indian ink on a dark brown ground, and heightened with white which has remained absolutely fresh. It is also exceptionally good as a work of art, the lines of the stem which the Saint uses as his support in wading, and those of his mantle blown out by the wind, being drawn with wonderful freedom and vigour. Among the drawings of the same year that have been published, the *St. George* at Berlin (Tietze, "Altdorfer," p. 85) comes nearest to it, the spiral white lines in the foreground, which suggest movement rather than a representation of any particular object, being very much alike in both. A drawing on a brown ground, much in the same style, will be found in the Louvre under the name of Huber.[1]

The legend of St. Christopher was a favourite subject with Altdorfer, who has depicted it twice in engravings (W. 17, 1511, and the much later B. 19, W. 50), twice in woodcuts (B. 53, 1513, and B. 54), and at least five times in drawings (Hamburg, 1510; Budapest, Meder 630; Albertina, M. 772; a drawing formerly in the Rodrigues collection; and the one now described). His fertility of invention is inexhaustible. Every time he treats the subject in a novel way, neither following accepted convention nor repeating himself in any respect. It was a new idea to draw the Saint, as he did in 1512, from the back, with the child kneeling on his shoulders and firmly clasping the head of the giant ferryman with his little hands. The *St. Christopher* is a welcome and precious addition to the four drawings by the same artist that the Print Room already possessed.[2]

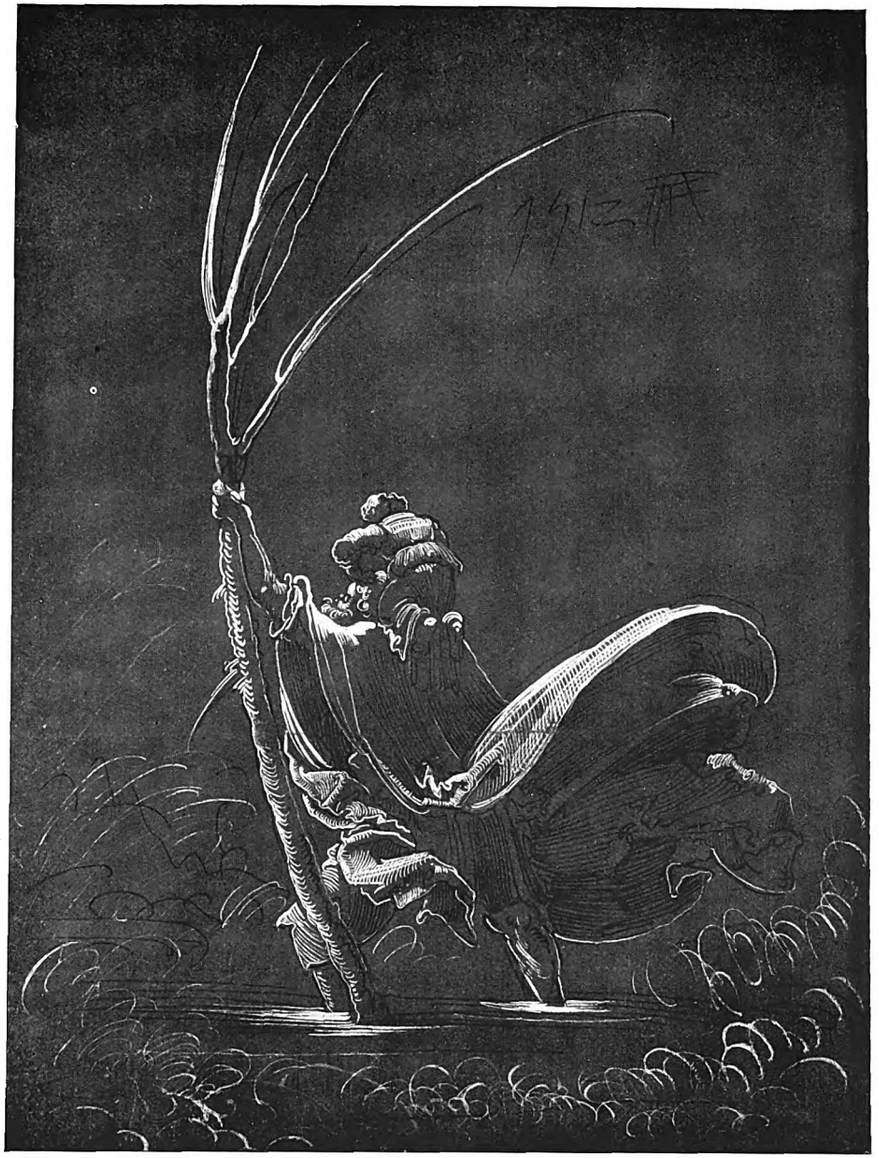
Another of these, bought by the Museum in 1911, has never yet been published. It is a pen-and-ink drawing, heightened with white, on a dull olive-green ground, not signed but dated (in white) 1513 (19.4 cm. by 15.5 cm.). Its preservation is not so good as that of the *St. Christopher*. For the subject, a woman bending over a dying knight in armour in a

[1] No. 18919, a man sitting under a tree, another lying dead on the ground.

[2] Wild man carrying a tree, on a red ground, 1508 (Meder 1161, Tietze, p. 39); St. Jerome, on a blue ground, 1510? (Vas. Soc. III, 27, Tietze, p. 5); St. Barbara, on a brown ground, 12.5 x 8.9, cm. not signed or dated, 1512? These three were acquired between 1904 and 1910. The fourth is the *Pyramus and Thisbe*.

Digitized by Google

A—Pyramus and Thisbe (?), by Albrecht Altdorfer. Pen-and-ink drawing, heightened with white, on olive green ground, 19.4 cm. by 15.5 cm. (British Museum)



B—St. Christopher, by Albrecht Altdorfer. Indian ink drawing, heightened with white, on a brown ground. (British Museum)

Two Drawings by Altdorfer

Digitized by Google

Digitized by Google

wood, watched by several people standing under the fir-trees, I can only suggest *Pyramus and Thisbe,* though the interpretation offers certain difficulties. In Altdorfer's woodcut of the same year (B. 61) there is also no lion, but both there and in Huber's woodcut (B. 9) Pyramus is not in armour, and has obviously stabbed himself before he is found by Thisbe, which is not so clearly the case in the drawing. In both these woodcuts there is a town in the background, as here. To an artist so versatile as Altdorfer one need not hesitate to ascribe two treatments of the subject so different as the woodcut and the drawing of 1513, seeing that the principal group, with the woman raising an unconscious warrior—whom she has evidently just discovered, for she is instinctively trying to feel his heart through the corslet—agrees, in all except the presence of a dagger, with the death of Pyramus. Dr. K. T. Parker reminds me that among the six Altdorfer drawings (on back and front of three sheets) at Carlsruhe there is another version of this drawing, also dated 1513. I can offer no opinion about their respective merits, as I have not seen the Carlsruhe drawings since 1902. Three of them are mentioned by W. Wartmann in his catalogue of drawings from Carlsruhe exhibited at Zurich in 1924 (Nos. 5-7), where this subject is called *Held und Jungfrau.*

A THIRTEENTH CENTURY GLASS-PAINTING

BY J. A. KNOWLES

THE beautiful panel of thirteenth century stained glass recently acquired by the Victoria and Albert Museum, which was the subject of an article by Mr. Herbert Read in THE BURLINGTON MAGAZINE,[1] has since aroused much interest and considerable speculation as to the subject represented. It was there described as A Saint Preaching, and that this is correct as regards the main figure there can be very little doubt.

It would seem, however, that the panel is not complete in its original state, but is made up of two joined together by the perpendicular lead down the middle. The portion on the left is practically complete, lacking only the shafting and the leaf ornament on the right, though the outline of it can still be seen. The actual leaf and the ornament from which it springs have evidently been misplaced and are now in the top right-hand corner of the panel.

The right-hand portion containing several figures was probably originally about twice as wide. It would be flanked on either side by a narrower panel, of which the panel on the left showing the saint preaching is one, the other on the right (missing) would similarly show a single figure treatment of some other act in the history of the saint commemorated. This was the usual arrangement in thirteenth-century subject and canopy treatments, this disposition of the parts being governed by the iron bars running up and down on either side of the window.

The incomplete panel shows a sainted deacon vested in alb, dalmatic, and maniple over his left arm, standing in a reverential attitude with bowed head and bended knee, in order to receive a book held through the folds of an ample vestment, in the same way that the priest holds the monstrance through the folds of the Benediction veil, by a person in front probably originally a bishop vested in cope and mitre. As Mr. G. McNeil Rushforth points out[2] "The motive of the veiled hands (*velatis manibus*) was adopted from the court ceremonial of the Roman Emperors in Early Christian art to express the reverence with which sacred persons or objects should be approached or handled." Several spectators in the background gaze intently at the book and at the deacon receiving it.

There can be little doubt that this subject, when complete, has represented the ordination of a deacon, in which the bishop delivers a copy of the gospels into the hands of the candidate with an injunction—to quote the words of the prayer book—"Take thou Authority to read the Gospel in the Church of God and to preach the same, if thou be thereto licensed by the Bishop himself." On the left we see the same deacon preaching.

As regards the identity of the person represented, this should not be difficult to determine. He was a deacon and a saint. It is, of course, conceivably possible that these panels represented early incidents in the life of one who afterwards became a bishop or what not, but that is unlikely. It was not usual to devote more than one panel to incidents in the lives of saints before they attained to full orders, so that it is safe to assume that the person represented is a saint who was never ordained priest.

In the calendar there are the names of only nine or so deacons who were canonized. Two of these, St. Stephen and St. Philip, were ordained by the laying on of hands by the Apostles, as plainly stated in the Scriptures, so that the subject does not represent either of

[1] No. 259, Vol. XLV, October, 1924, p. 180, "A thirteenth Century Glass-Painting."

[2] "Trans. Bristol and Glous. Archæol. Soc." Vol. XLVI, p. 302, note.

Digitized by Google

these. Six others[3] were obscure personages of whom very little is known, and who probably never achieved the honour of having a church dedicated to them. One therefore only remains, St. Lawrence, honoured in all ages and to whom hundreds of churches and windows containing his history were dedicated. There can be little doubt that the panel in question formed part of one of them.

[3] Sts. Papylus, Totnan, Sina, Andrew, Aithilahas, and Benjamin.

THE "FRACASTORO" PORTRAIT IN THE MOND COLLECTION

BY GEORG GRONAU

WHILE the *Portrait of a Man,* ascribed to Francesco Torbido, called il Moro, was in the Mond Collection I saw it repeatedly, and had frequently studied the reproduction in Dr. J. P. Richter's Catalogue.[1] During that time it never occurred to me to question the attribution; but when I saw it lately under the clear top light of the National Gallery, which revealed all the detail, it became evident to me that it must have originated from another and a greater master. In the following article I offer my reasons to English art scholars, to be acepted or refuted as the case may be.

We possess several fully-signed portraits by Francesco Torbido which are well suited for comparison. Firstly, the *Portrait of a Youth,* dated 1516, in the Munich Pinakothek; secondly, the *Portrait of an elderly Man* in the Brera Museum, Milan; thirdly, the three-quarter-length *Portrait of an old Man* in the Naples Gallery [all shown on PLATE II].

The first, which is surely the earliest, shows most distinctly, especially in regard to sentiment, Giorgione's influence. This has not quite disappeared in the second portrait, which, as regards characterization, shows the master in a specially happy moment. The third clearly manifests by its design a later date, the prevailing influence being perhaps rather more Pordenone's than Titian's. Nevertheless, these three portraits taken together plainly reveal the artistic power of the author, though one must confess that this was not very great, and that the portraits are no better than the good average products of the time. But will anyone, standing before the National Gallery portrait and considering its design and its characterization, assert that it could possibly be the work of an artist of so low a rank as that? It is imperative in a case of this sort clearly to distinguish between the achievements of a given painter at his happiest moments and in the most favourable circumstances, and an achievement which surpasses his ability. Considering the matter with this in mind, I feel that it will be generally agreed that Moro, the painter of the above three pictures, which is proved by their being inscribed with his initials, cannot have painted the London portrait. If English students, disregarding the damage due to the passage of time, will examine the details of drawing, will study the eyes and their expression, and the design in its entirety, perhaps it will occur to them, as it did to me, that the only painter working between 1520 and 1530—also accepted by Dr. Richter as the period of origin—who could have painted it is Titian.

Titian frequently placed the figure as it appears here. It is so placed in the National Gallery *Ariosto,* although the present portrait may be ten years older. But the picture most nearly related to it is the *Tommaso Mosti* [PLATE I, B] in the Pitti Palace, and this has been made still clearer since the latter picture has regained its original character through a happy restoration.[2] Compare the general outline, the space occupied in the rectangle by the figure, and its pose, the effect of repose in the right arm on the balustrade, so that hand and arm fill the whole width of the composition. No two pictures could be more similarly composed than these two. The choice of colours, too, is identical, the scheme being limited to a refined triple combination of black, grey, and white. It is of small consequence that Mosti is shown with his head turned a little further towards the spectator.

The portrait in the Pitti Palace had formerly an inscription which included the date 1526 as well as the name of the sitter. I had always believed that it should have been dated a decade earlier, but am no longer quite convinced that this is so. We possess none too many portraits by Titian belonging to the 'twenties. The chief of them is that of the *Duke of Mantua* in the Prado, in which the figure is placed in a more frontal position, so that it is not very suitable as an illustration. Nevertheless, a comparison of the drawing of the head, especially of the eyes, is not without value as corroborative of my theory. Even the painting of *Laura Dianti* in the Richmond Collection, so different in its conception, offers some points in support of the thesis. A study of all the evidence convinces

[1] *The Mond Collection,* Vol. I, p. 291 ff.

[2] In the Titian volume of *Klassiker der Kunst,* edited by Dr. Fischel, this picture is reproduced before and after restoration.

Digitized by Google

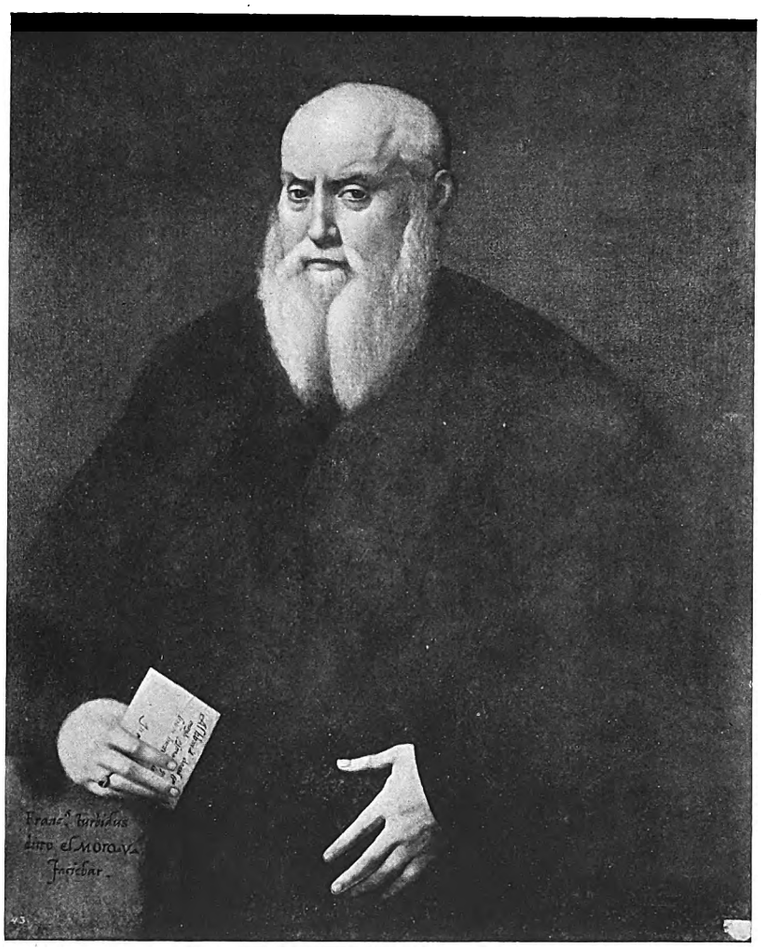
Digitized by Google

A—Portrait of a Man, known as the "Fracastoro" Portrait, here ascribed to Titian. Canvas, 92 cm. by 73 cm. (Mond Collection, National Gallery)

B—Portrait of Tommaso Mosti, by Titian. Canvas. (Pitti Gallery, Florence)

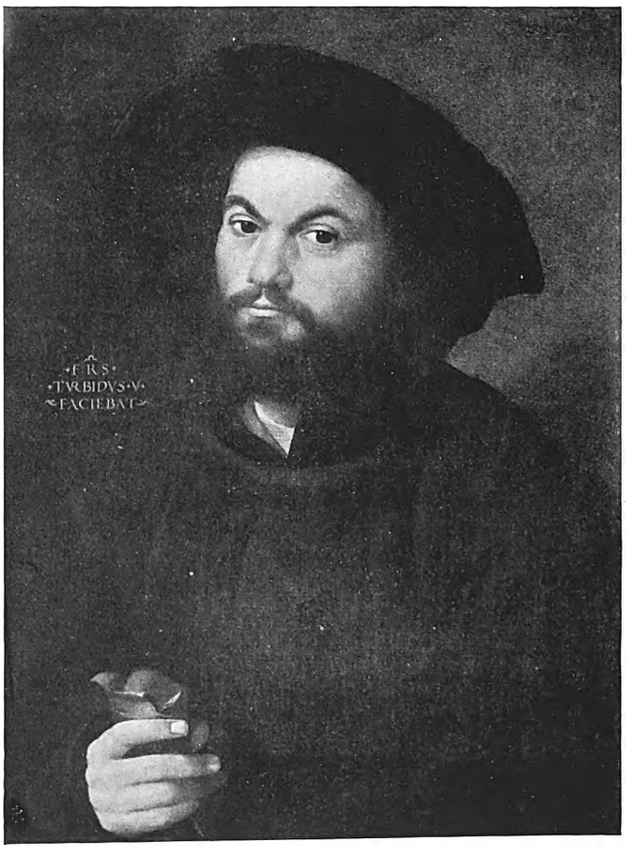
Plate I. The "Fracastoro" Portrait in the Mond Collection

Digitized by Google



C—Portrait of an old Man, by F. Torbido. (Naples Museum)

D—Portrait of a Youth, by F. Torbido. Canvas. (Alte Pinakothek, Munich)



E—Portrait of a Man, by F. Torbido. Canvas. (Brera Museum, Milan)

Plate II. The " Fracastoro " Portrait in the Mond Collection

Digitized by Google

Digitized by Google

me that the Mond portrait is the work of Titian in the early 'twenties.

As to the sitter's identity, Dr. Richter accepted the name Fracastoro on the strength of an old slip of paper, his theory being supported by a woodcut and a medal representing the celebrated physician and naturalist.[3] But the identification of sitters in this way is a difficult business: one observer sees a resemblance, another does not; and I confess that in this case the resemblance has never struck me. Another portrait, kept in the Brignole Sale Gallery in Genoa, catalogued under Moretto,[4] has, however, impressed me as having the best claim to represent Fracastoro, this impression being corroborated by the fact that the man is portrayed lecturing and with evident signs of his botanical interests. It was probably the name Fracastoro, retained in accordance with an old tradition as the title of the London portrait, which caused Dr. Richter to give it that ascription. From Vasari he knew that the scholar had been painted by three artists, Titian, Caroto, and Torbido. Caroto was out of the question; he was unable to see Titian in it; but, as an exact scholar of the Veronese school, he noticed pronounced traits reminding him of that school. Added to this he recognized Giorgione's influence in it. These were his reasons for his ascription to Torbido.

I need not repeat why I cannot accept that theory. It is enough to point to the thoroughly Giorgionesque *Portrait of a Youth* by Torbido in Munich. If the same artist painted both portraits he must have been able to change like a chameleon. It must be granted that there is no more obviously a Giorgionesque element in the London portrait than there is in every Venetian portrait of the first quarter of the sixteenth century, but everyone will and must recognize the Titianesque element in it. There still remains the question whether the portrait is of high enough quality to be ascribed to a master of Titian's rank. I have already answered this, and it would be a pleasure to know that my English friends agree with me. Even Titian's good name would not, as it seems to me, suffer if the picture were added to the list of his authentic works.

[3] Cf. the excellent article by Dr. Schaeffer in the *Jahrb. der preuszischen Kunstsammlungen*, XXXI, 1910, p. 130 ff.

[4] Reproduced in *Archivio Storico dell'Arte*, IIa serie, II, 1895, p. 95, and Molmenti's *Moretto da Brescia*, Florence, 1898, p. 102.

SOME CRYSTALS OF THE FATIMID PERIOD

BY M. H. LONGHURST

IN addition to the carved wood panels published by Mr. Christie in THE BURLINGTON MAGAZINE in April of last year the Victoria and Albert Museum possesses an interesting group of carvings in rock crystal, also belonging to the Fatimid period (A.D. 969-1171). Only one of these, the magnificent ewer[1] illustrated on PLATE I, A has been published and this has only been briefly referred to for comparison with other similar examples, though a small illustration of it is given by M. Migeon in his *Manuel d'Art Musulman*[2]. This jug, which is cut from a solid block of crystal, the core of which has been drilled out with almost incredible patience, in order to leave a skin of extreme thinness, is one of the finest examples in a group of similar ewers the date of which is approximately fixed by an inscription carved on the neck of the well-known example in the Treasury of San Marco at Venice[3]; this inscription relates to the Fatimid Calif Aziz-Billah (975-96). Carvings in rock crystal must have existed in considerable numbers in Egypt in the tenth and eleventh centuries; Maqrizi, who was born in Cairo 1364 and died in 1442, quoting earlier writers, describes the treasure of the Calif Mostansir Billah at Cairo (destroyed in 1062) as containing eighteen hundred rock crystal vessels of all kinds, some carved with the name of Aziz-Billah. The ewer at Venice seems undoubtedly to have been one of these. The small couchant animal on the top of the handle, broken on the South Kensington example, is complete on the Venice jug. Another similar ewer (from the Abbey of St. Denis) is in the Louvre[4] and, until recently, a fourth was in the Stroganoff collection[5]. A fifth, without a handle and with metal mounts of the thirteenth century, is in the Treasury at San Marco[6]; yet another, without either neck or handle, is in the Cathedral Treasury at Fermo[7]. Crystal bottles of various shapes belonging to the same period and with similar decoration are of not infrequent occurrence. There is in the Jones Bequest at South Kensington[8] a plain jug with facetted body and a single handle [PLATE I, B], very similar in style to a jug shown by M. Stora at the

[1] 7904-1862.

[2] Fig. 322, p. 374.

[3] Pasini, Ils Tesoro di San Marco. 1885. No. 118, Pl. LII.

[4] Migeon, "L'Orient Musulman," 1922, Pl. I. Michel, "Histoire de l'Art, Vol I, p. 2, Pl. facing 884.

[5] Pollak and Munoz, "Collection Stroganoff," 1911, II, Pl. CLIII.

[6] Pasini, No. 115, Pl. LI.

[7] M. Guidi, "Actes du XI Congres des Orientalistes," Paris, 1897, Section Musulman, Pl. and pp. 42, 43.

[8] 857-1882.

Digitized by Google

Mohammedan Exhibition at Munich and to a two-handled example in the Kunsthistorisches Museum at Vienna.

There do not seem to be any very solid grounds for M. Babelon's suggestion[9] that the Louvre ewer and perhaps some of the other examples are Western, probably South Italian or Sicilian copies of Arab work such as the inscribed jug at San Marco. A number of the crystals are illustrated by M. Migeon in his *Manuel,* but the fullest discussion of these ewers and other carvings is in an exhaustive article by Dr. R. Schmidt, on the so-called " Hedwig " glasses, in the *Jahrbuch des Schlesischen Museum für Kunstgewerbe und Altertümer,* VI (1912), pp. 53 ff. A Byzantine origin has been suggested for the Venice jug by Mgr. Pasini but, though there is evidence that the carving of crystal was known in Constantinople[10], the reasons against a Byzantine and in favour of an Egyptian origin given by Dr. Schmidt seem conclusive.

Besides the larger ewers there are in existence a considerable number of smaller objects, among these are numerous flasks and bottles of various shapes and sizes, which may have originally served to contain perfumes or oils and which probably owe their preservation to the fact that they were later converted into reliquaries. The flask in the British Museum [PLATE II, C] is a case in point and it seems likely that the beautiful little oval bottle[11] in the Victoria and Albert Museum [PLATE II, D] has also served the same purpose. Rather similarly shaped bottles at Essen[12] and Quedlingburg[13] still contain their relics.

It is difficult to suggest what can have been the original purpose of the small lion-like quadruped [PLATE V, F] at South Kensington[14]; I know of three other similar carvings, all are pierced lengthwise through the body with a large hole extending roughly about three-quarters of the length of the body from the chest. Two of the lions, those in the Victoria and Albert Museum and in the collection of M. Joseph Homberg in Paris [PLATE II, G], have snub noses, and two in the British Museum [PLATE II, H] and in the Treasury of St. Ursula at Cologne[15] have longer and more pointed heads; but it is obvious that all are closely connected in style and purpose. If the holes had run in the reverse direction, from the tail towards the head, the crystals might well have been supports or feet for some larger object, a pin in the hole serving to attach them to the stem. Rather similar crystal figures do, indeed, form the feet of the so-called lamp of Kunigunde in the Treasury of Bamberg Cathedral[16], but it seems most unlikely that they would have been mounted with heads facing inwards. The holes may not, of course, be contemporary, but again it does not seem likely that these animals should all have been similarly pierced at a later period for use as reliquaries, especially as the Cologne lion has been transformed to contain relics by the addition of a metal box, dating from the fourteenth century, attached to the back. Dr. Schmidt's suggestion that the St. Ursula lion (the only one that he mentions) is a chess-piece does not seem to be very convincing and on the whole it is perhaps most probable that they formed part of some larger object.

There is at South Kensington a crystal which is certainly a chess-piece[17], probably a queen [PLATE II, J]. It is unfortunately rather disfigured by a large hole pierced in the top of the lower half for the insertion of a crystal spike; this spike has now been removed and the original purpose of the crystal is clear. A number of similar pieces, belonging to at least three incomplete sets, are in existence. Fifteen pieces were formerly in the Treasury of the Church at Ager, near Urgel, in Catalonia, several of these are now in the collection of Mme. de Béhague in Paris[18]; one of these pieces [PLATE II, K] being almost identical with the crystal at South Kensington. Two pieces, closely similar in decoration, are in the church of S. Millan de la Cogolla[19]. There are also fifteen pieces in the Treasury of the Dom at Osnabrück; the ornament of these is, however, rather different, being confined to very simple leaf forms and geometrical designs[20]. There are drawings of the Ager pieces, which show that some of these were plain, as are also several of the Osnabrück pieces; the difference probably serving to distinguish the opposing pieces. Single examples are in the Treasury at Halberstadt and in the Kaiser Friedrich Museum at Berlin.

The remaining crystal of the period in the Victoria and Albert Museum[21] is a very curious

[9] " Histoire de la Gravure sur Gemmes," 1902, pp. 56 ff.

[10] Theophilus, " Schedula Diversarum Artium," Book III, Chapter 94.

[11] 1163-1864.

[12] Humann, " Die Kunstwerke du Munsterschatz zu Essen," 1904, Pl. 20 I, text p. 160.

[13] Schmidt, " Jahrbuch," fig. 17, p. 69.

[14] 8395-1863.

[15] Kuhnel, in " Meisterwerke Muhammedanischer Kunst in München," 1910, II, Pl. 164, No. 2094.

[16] Basserman-Jordan " Die Bamberger Domschatz," 1914, fig. 13, p. 14. Kuhnel in " Meisterwerke Muhammedanischer Kunst in München," 1910, II, Pl. 164, No. 2095. On the same plate is illustrated a crystal reliquary in the form of a fish, with mounts of the 14th century; here again the original purpose seems obscure.

[17] 669-1883.

[18] Migeon, " Manuel d'Art Musulman," 1907, figs. 327-28, p. 377. I am indebted to M. Migeon for permission to reproduce one of these.

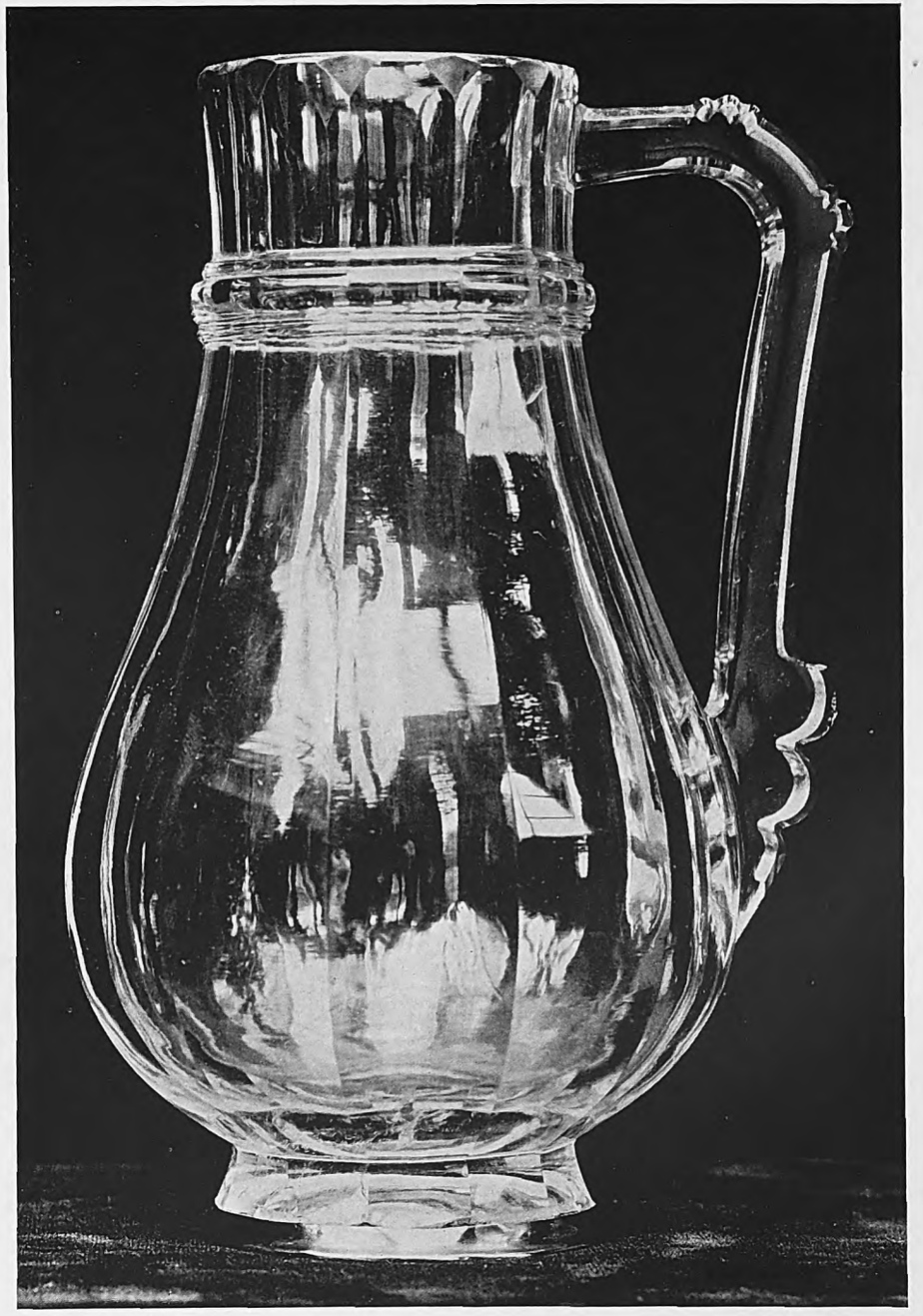
[19] " M. Gomez-Moreno, " Iglesias Mozarabes," 1919, Pl. CXXXV.

[20] Dr. F. Witte, " Der Domschatz zu Osnabrück," 1925, Pl. I.

[21] 330-1880.

Digitized by Google

A—Ewer in rock crystal. (Victoria and Albert Museum)

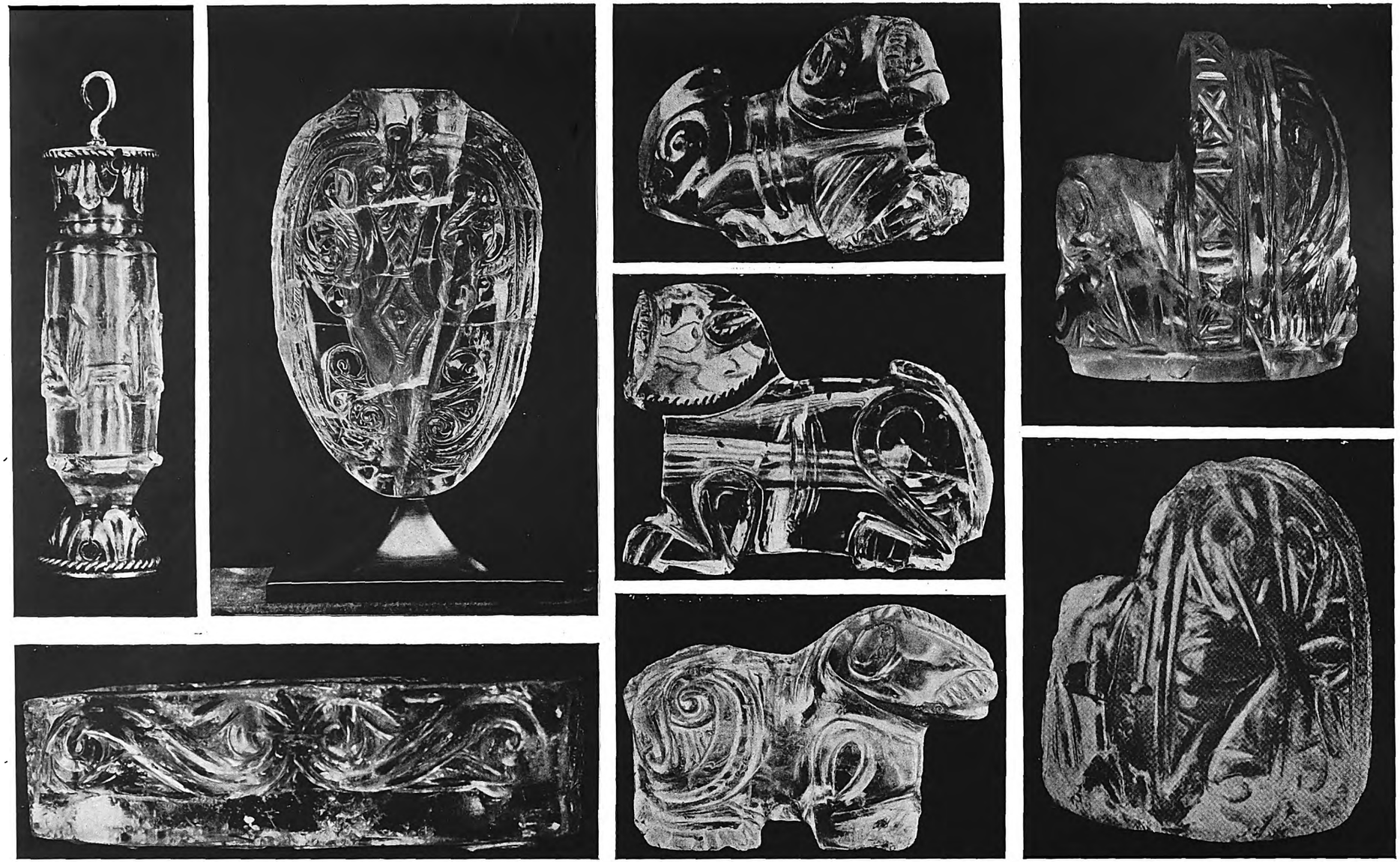


B—Jug in rock crystal. (Jones Bequest, Victoria and Albert Museum)

Plate I. Some Crystals of the Fatimid Period

Digitized by Google

Digitized by Google



C—Bottle (British Museum); *D*—Bottle (Victoria and Albert Museum); *E*—Inkstand (?) (Victoria and Albert Museum)

F—Lion (Victoria and Albert Museum); *G*—Lion (Collection of M. Joseph Homberg, Paris); *H*—Lion (British Museum)

J—Chess-piece (Victoria and Albert Museum); *K*—Chess-piece (Collection of Mme. de Béhague, Paris)

Plate II. Some Crystals of the Fatimid Period

Digitized by Google

flat oblong block [PLATE II, E], carved on the sides and bottom, with scrolls similar to those on the chess-piece, and having on the plain top two circular wells. The crystal was formerly encased in, and partially hidden by, modern metal mounts, which have now been removed. Though I have not been able to find any other objects of precisely this form it seems most probable that it was made to contain ink or colours. A glass box for writing materials in the Kaiser-Friedrich Museum at Berlin[22] and an ivory box, formerly in the Oppenheim collection at Cologne[23], and now in the Metropolitan Museum at New York, are not however dissimilar in character.

The animal and bird representations on the large crystals are precisely similar in character to those on Mesopotamian textiles and on pottery found both in Egypt and Mesopotamia. But for several centuries before the Fatimid period the influence of Mesopotamian art was very strongly felt in Egypt.

The decoration on the smaller objects is confined to foliage scrolls almost identical in style with those on contemporary wood-carvings. In view of their intrinsic beauty and of the rarity of works of the Fatimid period in English Museums, it seems strange that so considerable a group of carvings should, with the exception of the large ewer, have hitherto escaped notice.

[22] Kuhnel, " Islamische Kleinkunst," 1925, fig. 143, p. 176.
[23] Molinier, " Collection Oppenheim," 1904, Pl. XLVII.

THE LITERATURE OF ART

EARLY ITALY. By C. H. COLLINS BAKER.

THE ITALIAN SCHOOLS OF PAINTING. By RAIMOND VAN MARLE. Vol. III, 678 pp., with 368 ills. + 10 pl.; IV, 534 pp., with 254 ills. + 4 pl.; V, 518 pp., with 284 ills. + 3 pl. Each £2 2s. VI, 155 pp. £1 1s. The Hague (Nijhoff).

In his third volume Professor van Marle carries on the development of the Florentine School in the fourteenth century from the point reached in volume one. He passes from Giotto and his immediate followers to Taddeo Gaddi; to the group of Florentine painters reflecting Sienese influence—Bernardo Daddi, Maso and Giottino, Andrea da Firenze and Antonio Veneziano, and thence to Orcagna and his followers. The volume closes with the limp tail of the Giottesque tradition, with Agnolo Gaddi, Spinello Arentino and Niccolo Pietro di Gerini.

As regards Giotto, Professor van Marle holds with the older school of criticism in attributing the bulk of the Upper Church St. Francis frescoes to the earlier years of the great master. This should present no difficulty to those who, on the one hand, can see that an outstanding inventive mind is revealed in many of the series; and on the other can believe that the genius manifested in the Arena Chapel was, in the normal way, achieved gradually. To the Maestro delle Vele he assigns numerous works both in S. Pietro, Rome, and in the Lower Church at Assisi. He does not commit himself to dates, but surely this artist was not by any means the first to represent the Christ as " a helpless Babe on the Virgin's knee," instead of as a child of a few years of age. Already at the end of the thirteenth century artists had tried to represent him thus, and in the fourteenth century Duccio, Simone Martini and A. Lorenzetti did at least as much as the Maestro delle Vele in popularizing this idea.

Again, Bernardo Daddi can hardly be credited with priority in the use of the small triptych. This natural development from the polyptych was used by Duccio in the thirteenth century, and but little later by Ugolino da Siena. The section dealing with Sienese influence in Florence is one of the writer's best, even though we must protest that the definition of Sienese art as one which aimed " at the production of handsome decorative pictures with scattered figures," as contrasted with the " precision of image " aimed at by Giotto's following, is misleading in its insufficiency. Professor van Marle's dissection of the old composite " Giottino " is a neat piece of criticism, but his argument is clouded by the mistake of labelling the illustration of the Uffizi *Pietà* " by Pseudo-Maso " when the other reproductions of key works by the same artist are labelled " by Maso." The same mistake in labelling his illustrations obscures his treatment of the real Giottino. As regards Orcagna, Professor van Marle sternly refuses to pass either of the pictures attributed to him in the National Gallery. His case against the *Coronation of the Virgin* and its numerous panels is clear: apart from the documentary evidence published some years ago, which connects this picture with Niccolo di Pietro Gerini and Jacopo di Cione, it is evident that the main part of this work is by the painter of the Uffizi *Coronation of the Virgin* and the National Gallery *Crucifixion* (1468), who in both cases is Jacopo di Cione. The National Gallery *Three Saints* (581) is by another hand. Whether this last be Orcagna's is more arguable: our author gives it to a " Compagno," in whose draperies " the linear effect surpasses the plasticity." In the same boat with our picture are the Munich *Five Saints,* the Sta. Croce *Virgin with S. Gregory and Job* and, perhaps, the *Trinity* in the Accademia, Florence.

The fourth and fifth volumes, devoted to minor schools, could not be as æsthetically important as their predecessors. On the other hand these provincial schools cannot be left unexplored. Volume IV takes Venice, Padua,

Digitized by Google

Verona and Treviso: Lombardy and Piedmont: the Riminese painters and those of Modena and Bologna, ending with Ferrara and other little centres in Emilia. It is evident how little of any value, either as invention or accomplishment, came out of all these regions. If we strike individuality it is as a rule almost inarticulate, and when we find a painter, like Giovanni da Milano, capable of expressing himself, he has little but Florentine platitudes to utter. Of all these very various artists, a mediocrity like Jacopo Avanzi or Barnaba da Modena is the most interesting. Professor van Marle rightly insists on the Cavallinesque basis of the Riminese School, rather (or, as his translator is too fond of saying, *sooner*) than the Giottesque. But he surely will not deny that Duccio, the Lorenzetti and a Giottesque influence, comparable with that of the Sta. Cecilia Master, are all reflected in various early aspects of the Rimini School. If Giuliano da Rimini, as Professor van Marle suggests, be the creator of the finest of the S. Agostino frescoes, they exhibit him as one of the most remarkable, if uneven, masters outside Florence. According to our author his output lay before 1346: but it is difficult to believe that some of the works here assigned to him do not belong to a later generation, tinged by the influence of Daddi, or even the Orcagna School.

The fifth volume takes us into yet more obscure provincial regions — Umbria, the Marches, Liguria, Naples, the Abruzzi, Apulia and Sicily: there is no end to Professor van Marle's industrious scholarship. In these regions we encounter more personal inspiration than was usual in the fourth volume schools. In certain Umbrians, for example the master of the *Madonna* reproduced on the frontispiece; or the master of the "*Maesta della Volta,*" and later the so-called "Predecessor of Cola di Petruccioli," there are strange tenderness and beauty containing not only the best Sienese spirit, but also that which vibrates in our Chichester Roundel. The inspiration of Daddi and the Cioni on the Marches naturally led to a more stodgy strain, leavened only when the Sienese side of Daddi comes through. Have we then to admit that on the whole it was better for these lesser schools to undergo Sienese than Giottesque influence: that what of Giotto could be passed on by the Gaddis and Daddis and Nicolo di Pietro Gerinis was less vital than what could be transmitted of Duccio, Simone Martini and the Lorenzetti?

In his Index (Vol. VI) Professor van Marle has achieved a considerable feat for which all students will be grateful. There are sure to be mistakes and omissions, but it is easily the most complete guide in existence to the iconography of this long period. An omission is the absence of an index of lay persons involved in miracles: a pity, as such an index is badly needed. An extra utility would have been vouchsafed if a sub-index to the lesser characters in the index had been added, though here perhaps we are too exigent. The ecclesiastical dignitaries should have been arranged in alphabetical order, and we failed to understand the bracketed reference numbers on p. 28. A misprint occurs on p. 114 in the second line, where volume iv is intended and iii given.

Professor van Marle has made a scholarly and permanently valuable contribution to the history of Italian painting, and we shall be interested to see what results he will get when in his next series he continues into the fifteenth century.

ENGLISH PORCELAIN. By BERNARD RACKHAM.

English Porcelain Figures of the XVIII Century. By William King. 15 pp. + 80 pl. (8 in col.) (Medici Society). 17s. 6d.

The Chelsea Porcelain Toys. By G. E. Bryant. 201 pp. + 81 pl. (47 in colour). (Medici Society.) Limited edition, £7 7s.

Old Derby Porcelain and its Artist Workmen. By Frank H. Hurlbutt. 312 pp. + 60 pl. (1 in colour). (Werner Laurie.) 18s.

English porcelain of the eighteenth century continues to enjoy unabated popularity with collectors, and the marshalling, classifying, and cataloguing which have been the corollary of their activities have made possible a great advance in the exact historical study of this subject. Certain dark places have already been exposed to the light, and the illumination of others is making rapid progress. Knowledge has been extended especially with regard to porcelain figures, which are the subject of the new book by Mr. William King, the first monograph exclusively devoted to them. In a very readable and well-founded introduction he summarizes the present situation. The figures of Bow and Chelsea are described in their chronological development. The truth about Worcester figures, discovered by Mr. Herbert Eccles, is here briefly stated; the latest theories as to the figures made at Derby before the amalgamation with Chelsea in 1770, first propounded in a note to the English edition of Hannover's *Keramisk Haandbog,* are fully discussed. The part played by Roubiliac and other sculptors in providing models for the porcelain factories has for some time been debated. Mr. King well suggests that the impressed initials, formerly quoted to support attributions to great names of the original models, are really the marks of "repairers," whose share in the production of a figure only began with the assembling of its several parts when taken from their separate moulds.

To the general reader Mr. King's exposition of the relationship of the English figures to their Continental forerunners will appeal with

Digitized by Google

special interest. As he points out, the debt to Meissen and its famous modeller Kändler was great; to Kändler was undoubtedly due the success of European porcelain figures as a minor branch of sculpture, though some credit should be given to the modeller of the " Callot " figures, and other predecessors, whom the fame of Kändler has been allowed to overshadow. A large proportion, however, of the English figures are original creations, or at least original and clever translations into the round of engravings. One class, those of Bristol, may be claimed as wholly original; there has come down to us the correspondence of Richard Champion with their unnamed modeller, from which it is clear that they were conceived in the brain of the former.

The illustrations include rare models, hitherto unpublished, from a number of private collections. Among the most pleasing are a plain white " gardener's companion," " Smell " from a set of Senses, a fisherman and a carpenter, all in Chelsea china of the red anchor period. Of the last-named model an example even more delightful in colouring than that here selected is in the Victoria and Albert Museum, and is illustrated in one of the small picture-books just issued by that institution. It must be said that porcelain figures are always more attractive in the original than in illustrations, nor has the author been well served in this respect by his publishers. Coloured plates in such quantity should not have been attempted in a book at this price.

Mr. Hurlbutt's very unconventional book gives a careful summary of all that can be gathered from the earlier authorities on the subject of Derby porcelain. The author fully sets out the characteristics of the modellers and decorators who worked at the factory when at its prime. As incunabula he accepts the jug at South Kensington dated 1750, its undated counterpart in the British Museum, and a white group of lambs in his collection. He makes no explicit allusion to the identification mentioned above of figures wrongly attributed to Chelsea, though illustrating as Derby a Britannia and a Leda which belong to this class. Large-scale plates showing the known work of various painters of the factory will be found useful by collectors.

Mr. Bryant's book on Chelsea porcelain toys and kindred articles is a monument to his patience and industry. Including as it does reproductions of more than 500 distinct models, it will be indispensable to students of the charming trinkets which were a special feature of the Chelsea output. These varied greatly in merit, but nothing daintier has ever been made in porcelain than the scent-bottles formed as bunches of flowers (Plates 13 and 14), the cupids (Plate 20), or the miniature figures of gardeners and gallants (Plates 56 and 57). It is not surprising that these pretty things found their way into all parts of Europe and are now cherished among the treasures of Continental as well as English collectors. It is wonderful that the factory was able to turn out such a great variety of these smaller objects in addition to its large production of ordinary figures and table wares; it is possible, however, that the Derby factory will be found to have a title to a certain proportion of them. Two interesting features of the book are the reproductions of some of the lately recovered master models in lead and wax, and of two sheets of pen sketches perhaps made for use in the factory.

Rembrandt: Der Meisters Handzeichnungen. Erster Band. Herausgegeben von WILHELM R. VALENTINER. 503 pp. with 464 ills. (Klassiker der Kunst in Gesamtausgaben, Band XXXI.) Stuttgart (Deutsche Verlags-Anstalt). M.30.

This is the first of three volumes in which Dr. Valentiner proposes to cover in roughly complete form the whole of Rembrandt's known drawings, including many drawings of doubtful authenticity which have been attributed to the master. A considerable proportion have appeared before in the expensive portfolios of facsimiles edited by Lippmann and de Groot, but many are reproduced for the first time, and these handy volumes of the Klassiker der Kunst series are invaluable for convenient reference. The arrangement is by subject, and the present volume covers the Old Testament, the Apocrypha, and the New Testament up to the beginning of the Passion. The second volume will complete the Bible and include historical, mythological and allegorical subjects, copies after other masters, portraits and *genre;* the third will continue the section of *genre,* and contain studies of the nude, of animals, and landscape, and a selection of school drawings arranged under the different masters.

Dr. Valentiner has rightly, I think, adopted a conservative attitude. He points out how large a proportion of the drawings stand on their own merits, independent of any work in painting or etching; in fact, it is only a comparatively small number that can be so related, a strong contrast to the case of the drawings of Rubens or Van Dyck. The matter of dating is in consequence difficult, though the general lines of development are gradually getting more clearly understood.

He includes a considerable number of drawings which he does not accept as authentic, the greater part of these being contemporary copies of existing drawings or conjectured copies of lost drawings. Some of these which were undoubtedly done by pupils in Rembrandt's studio have so definite a value in reference to the master's work that we welcome their inclusion.

Digitized by Google

In general, I find myself in agreement with Dr. Valentiner's judgments: plates 286 a and b (the *Annunciation* in the collection of Mr. Walter Gay, and in the Albertina) are exceptions in which I feel less certainty. I am inclined also to regard the *Saul arming David* from the Northwick Collection (Sotheby's, July 5, 1921), as the original from which plate 152 is taken, and not, as Valentiner states, only another copy of a lost original.

Plate 245 is described as a study for the blind Tobit without reference to Dr. de Groot's reasonable comparison with figures in the foreground of the *Three Crosses*.

The titles under the reproductions are given in German, French and English, and the English, as in so many books of the sort, is often a mere travesty of our conventional phraseology, but it is never misleading and serves to add a spice of pleasure.

Dr. Valentiner's introduction contains useful material in illustration of pupils' drawings, chiefly touching Ferdinand Bol, Philips de Koninck, and Samuel van Hoogstraten. This added to his earlier work on Nicolas Maes is a good omen of the eventual value of the complete corpus in clearing up many problems of the Rembrandt school, a subject in which the author justly acknowledges the detailed research and fine discernment of Dr. Falck of Copenhagen. It is to be hoped that Dr. Valentiner will be granted facilities of adding in his later volumes some of the drawings in French collections which post-war conditions have rendered impossible of inclusion. A. M. H.

Rembrandts Handzeichnungen. Band III: Staatliches Kupferstich-kabinett und Sammlung Friedrich August II zu Dresden. Herausgegeben von KURT FREISE, KARL LILIENFELD, HEINRICH WICHMANN. 22 pp. + 130 pl. Parchem i. M. (Hermann Freise's Verlag).

The first and second parts of this publication of Rembrandt's drawings, containing practically complete reproduction of the collections of Amsterdam and Berlin, were noticed in THE BURLINGTON MAGAZINE in 1914. The war interrupted the continuation of the project, and claimed one of the original editors, Kurt Freise, among its victims. Drs. Lilienfeld and Wichmann have resumed the work with the present volume. Like its predecessors it aims at reproducing every drawing described in de Groot's catalogue, whether authentic or doubtful; and in supplementing de Groot, includes school drawings of interest as well as authentic examples.

The notes on authenticity in the catalogue are suggestive. Dr. Wichmann rightly points out that light pencil or chalk beneath a pen drawing arouses the suspicion that it may be a copy. But his scepticism is sometimes, I think, exaggerated, e.g., in regard to Nos. 37 and 71. Moreover, if so vivid a drawing as No. 96 is actually a copy of another in the Louvre (or elsewhere), it is a most useful warning against a too ready acceptance of the mass of drawings attributed to the master. No. 95 is another of the most deceptive kind of copy, after an original in Berlin, which the editor suggests might be the handiwork of the engraver and collector, Ploos van Amstel, whose character as an amateur is not beyond suspicion.

It is of interest to note that not only Rembrandt, but his followers as well are copied, e.g., No. 89, is based on a drawing in the British Museum (H. 165), which Dr. Wichmann is probably right in attributing to Furnerius. Among other good drawings possibly not by Rembrandt, the very attractive *Geographer* (No. 58) might well be by Vermeer of Delft, as Woermann long ago suggested. No. 112, rightly described as a study for the Munich picture, must, I think, be a portrait of Jan Cornelis Sylvius, in spite of Bode's doubts. No. 100 appears to me probably by Samuel van Hoogstraten. Another school drawing, No. 111, is a most entertaining allegory on art criticism.

The reproductions are done in half-tone mounted on ordinary paper. I do not think the editor is justified in claiming an advantage for the method over collotype, though it is certainly less precarious and more regular in its results. But the reproductions lose in many cases by considerable reduction in size. A. M. H.

Handzeichnungen aus der Albertina. Neue Folge. 2ter Band: Italienischer Meister des XIV bis XVI Jahrhunderts. By ALFRED STIX. 12 pp. + 48 collotype pl. Vienna (Kunstverlag Anton Schroll and Co.). M.80; £4.

The forty-eight drawings in the present volume are a part only of the new acquisitions of the Albertina during the years 1923 and 1924, and as such form a record of remarkable activity. A considerable number have been purchased in the English market. The reproductions are executed in collotype, mounted on thicker paper, and are excellent in quality. In general I consider Dr. Stix's attributions are valid, but I append a few remarks and a list of the principal masters represented to give some idea of the scope of the volume:

1. Freer in handling than another drawing of the same subject in the British Museum (Vasari Society, V, 1), but poorer in quality and possibly a copy.
3-7. ATTRIBUTED TO STEFANO DA ZEVIO. No. 4 is an interesting representation of St. Thomas à Becket. Another Veronese representation of the Saint is cited, that of Giovanni Badile, in the Museo Civico, Verona.
8, 9. PISANELLO.
10. MICHIELE GIAMBONO.
11. JACOPO BELLINI. *St. Christopher.* A very important drawing, similar in quality to many in the Paris Sketch-book.
12. MANTEGNA.
13. ANONYMOUS (PADUAN?). A study for the famous engraving of the *Young Prisoner*, of which the only impression is in the collection of Baron Edmond de Rothschild, Paris.

Digitized by Google

14. Ercole Roberti.
15. School of Giorgione. *Landscape.*
16-18. Titian. The figures in No. 16 accepted by Baron von Hadeln and Mr. W. G. Constable as authentic. I incline to agree with Dr. Stix that figures and landscape are both by the same hand.
17. Landscape from the Spencer Collection, formerly attributed to D. Campagnola. The drawing of the figure supports Dr. Stix's attribution. I consider Von Hadeln too sceptical in his criticism of landscape drawings attributed to Titian.
20. Andrea Meldolia (Schiavone). A fine landscape, with well-grounded attribution.
22-25. Tintoretto. 23: A characteristic nude study. 22, 24, 25: Not entirely convincing.
26. Jacopo Bassano.
27, 28, 29. Paul Veronese. 27, 28: Of the same character as the group first identified as Paul Veronese by Professor Borenius (Burlington Magazine, XXXVIII, 51).
30. Alvise Benfatto. A signed example.
31. Pirro Ligorio. Authenticated by MS.
33. Bernardino Lanini.
35. Lorenzo Ghiberti. *Studies for a Flagellation.* Dr. Stix appears to me justified in identifying the drawing as a study for one of the subjects of the Baptistery doors. A most interesting drawing of a very rare type.
37. Attributed to Giovanni Santi. An attractive drawing, but nearer to the silver-point drawings of Raphael or of his immediate following than one would expect from the elder Santi.
38. Filippino Lippi.
39. Lorenzo di Credi. The "illegible collector's mark" is clearly that of William Mayor (Lugt 2799).
40. Perugino. An important study for the *Adoration of the Magi* in the oratory of the Brotherhood of the Bianchi in Citta della Pieve, 1504.
41. Pinturicchio.
42. Fra Bartolommeo.
45. Pontormo. A fine figure study.
48. Giovanni da San Giovanni. Study of a monk serving at table.

A. M. H.

Die Malerei in den Niederländen von 1400 bis 1550. By Willy Burger. 167 pp. + 289 pl. Munich (Guenther Koch & Co.)

I wonder how it is that the Germans manage to publish and sell books with the multitude of plates which issue from their press. In this volume the publisher's advertisement invites books on art history of a scientific character for issue in this kind of elaborate form. We can do nothing of the kind in England except at prices which place such works out of the reach of the ordinary buyer.

In the book under review the illustrations are of more importance than the text. They may be regarded as a fairly typical representation of Flemish and Dutch painting from the end of the fourteenth to the middle of the sixteenth century. Of course, at least half of them have been reproduced many times before and they are already accessible to everybody; but for an art-lover who does not possess any other book on the subject it is, I suppose, necessary to reproduce yet again the Ghent altar-piece of the Van Eycks and other classical pictures. A good many paintings, however, whereof reproductions are not easily found are included, and for a book published at a moderate price they are very well done.

There is nothing revolutionary about the text. The author has no important new theories to propose. He describes the development of the school from the flat calligraphic painting of old mediæval artists to the solidity of the Van Eycks and their followers. The amount of attention he pays to particular artists is curiously uneven. Thus he devotes a large space to Peter Christus, who evidently interests him, and he traces Italian influence in his work, but does not mention that he was probably the "Piero di Burges" who was in the service of the Duke of Milan in 1456. I may mention in passing that by a slip of the pen, easily accounted for, he describes Grimston as Earl of Verulam. He attributes both the Exeter *Madonna* and that in the Rothschild Collection at Paris to Christus, neither of them to Hubert Van Eyck. He accepts as by Hubert several of the pictures which Friedländer would attribute to John, and argues cogently in favour of Hubert's importance. His independence is also manifested in that he thinks the Ghent *Crucifixion* not to be by Hugo van der Goes. Among the later painters Bernard van Orley receives a large amount of attention at his hands. The reproductions he gives of the work of Pieter Aertsens and his contemporaries are interesting, and one could well have spared a few more of the regular run of pictures in exchange for further reproductions of painters whose works are not so easily referred to. On the whole, however, the book will serve its purpose as a convenient corpus of reproductions of Flemish paintings with an intelligent accompaniment of text. M. C.

The Arts in Early England. Vol. II. Anglo-Saxon Architecture. By G. Baldwin Brown. 500 pp. + 29 pl. (Murray.) 30s.

The remains of Anglo-Saxon Architecture have been overlayed so frequently by later work, Norman and Gothic, and the more important monuments of the period almost without exception replaced by the latter mediæval builders that it can hardly be said to exist save as a series of suggestions. Professor Baldwin Brown's revised and enlarged book seems to cover the whole subject with a completeness that leaves the reader with the feeling that here at any rate he has the materials for a final judgment. The author himself says, "The strictly architectural qualities in Anglo-Saxon Monuments are of little account." And if we mean by architectural quality constructional virtuosity and completely achieved and unified conceptions, he is certainly right. The latter are, indeed, very rare at any period of English mediæval architecture.

Among the hints and hesitant experiments of Anglo-Saxon builders are some few things that really fill the amateur of architecture with admiration and regret that nothing should have come of them. This is especially so in planning. Mr. Roger Fry in a Sampler of Castile, that mine of suggestive comment on architecture, has given reasoned expression to that feeling of

Digitized by Google

impatience with the disastrous monotony of the Latin Cross plan and the unfortunate effects it has had on ecclesiastical architecture, which has turned so many recent students against the Gothic. And it is undoubtedly this impatience that makes the experimental freedom of Anglo-Saxon planning so attractive. Although the Anglo-Saxon variations on the Basilican plan are not in themselves remarkable, it is refreshing to contemplate the idea of a church with an apse at each end, and there are even one or two centrally-planned churches recorded as at Hexham, Athelney and Canterbury, whose great prototypes were San Vitale, or later the church of Charlemagne at Aachen. This type of planning has always been seized upon hungrily by antiquarians of any feeling as offering the only alternative line of development to the Latin Cross; but with the Conquest and the prestige of the French builders throughout Europe from the twelfth century onwards it inevitably disappeared in England only to come in again sporadical with the round Temple Churches derived directly from the East. Another very suggestive feature of Anglo-Saxon building practice well brought out in this book is the thin walls made possible by the lack of "vaulting ambition" on the part of the builders. These thin walls make the nave arcades, where these exist, as at Brixworth, particularly charming and graceful, and again in combination with the characteristic Anglo-Saxon pilaster strips joined by "applied" arcading, as in the polygonal apse at Wing, produce an architectural effect of real distinction. These two examples are respectively early and late and show the tantalizing effect this architecture gives of being always on the point of producing something really valuable only to be overwhelmed and set back. If only some of the more ambitious monuments of which we have record had survived, the judgment of Professor Brown quoted at the outset of this review might have been happily falsified.

The pilaster strips and arcading at Wing raise an interesting question in architectural æsthetics. These pilaster strips are in no way buttresses, as Professor Brown points out, but are almost certainly derived from classical sources, via Germany, and they remain purely ornamental in function. They are a characteristic of this truly primitive style that it shares with the most sophisticated architecture of taste. It suggests a provocative analogy between the Gothic "Fidelity to Structure" and that "Fidelity to Nature" in painting, which contrasts with the practice of the primitive painters and the modern theories of æsthetics. It would appear that the Anglo-Saxon builders, in common with the great architects of the Renaissance, realized that their designs need only give lip service to Structural Truth, whose too literal interpretation is as clearly the red herring of architecture as representationalism is of painting.

The above suggestions arising out of Professor Baldwin Brown's great work are offered instead of criticism lest it should be thought that the book has only an antiquarian interest. As to the book itself there are a few detail faults such as the use of initials, e.g., *A.S.* for Anglo-Saxon and other examples, but these all arise from one cause; the book deserves a much larger and more elaborate production for the matter it contains. Then these irritating elisions would be unnecessary and photographs could be substituted for the present drawings with great advantage in many cases. G. W.

Art Studies, 1924. 133 pp. (12 in. by 8½ in.) + 52 pl. (Princeton University Press.) $3.50.

Art Studies, Mediæval, Renaissance, and Modern, to give it its full title, is an annual publication edited by members of the Departments of the Fine Arts in the Universities of Harvard and Princeton, which, as is well known, have for some time past been working in combination. This, the second number, contains six papers, and in addition an obituary notice of Mr. Allan Marquand, of whom the writer, Mr. C. R. Morey, of Princeton, justly notes that "Charles Eliot Norton excepted, he did more than any other man to introduce the serious study of art-history into the American University."

Three of the six papers are concerned with painting: one by Mr. Arthur McComb on the life and works of Francesco di Giorgio, the Sienese painter, sculptor, and architect; another by Mr. Frank Jewett Mather, jun., on Antonello da Messina's Venetian altar-piece of 1476, an attempt at reconstruction; and the third by Mr. F. M. Clapp on two screens, two snow-laden pines, in the Boston Museum, attributed to Okyo, but, in the opinion of Mr. Clapp, imitations of that artist. Another paper, by the late Mr. Allan Marquand, deals with a marble relief of the Madonna and Child, known as the Barney Madonna, which is attributed to Antonio Rossellino. Then Mr. E. Baldwin Smith writes on "A Source of Mediæval Style in France," in which he deals at some length with certain ivories which he deems to be of Provençal origin.

Another interesting paper is that on the stucco altar-frontals of Catalonia by Mr. Walter W. S. Cook, probably to many the most interesting in the volume. The golden altar-frontals of Venice and Milan, the *Pala d'Oro* of St. Mark's and the *Paliotto* of St. Ambrose's, are, happily, still in the churches for which they were made, and are on certain occasions exposed to view; and there is a third, which belonged to the cathe-

Digitized by Google

dral of Basel, to be seen in the Cluny Museum in Paris. Similar frontals, in gold, silver, and enamel abounded in Spain; but those made of the precious metals were consigned to the melting-pot in the sixteenth, seventeenth, and eighteenth centuries. There are, however, still in existence three frontals of Limoges enamel: one in a small church in Navarre, that of San Miguel in Excelsis, on the mountain-top of Huarte-Araquil; one in the cathedral of Orense; and the third, which formerly belonged to Santo Domingo de Silos, is now in the Burgos Museum. Many churches which could not indulge in these expensive ornaments had frontals of the same nature but in less costly material. Some of these were in stucco—probably, Mr. Cook suggests, the result of Moorish influence—and of these five remain: four in Spain and one in America. Mr. Cook considers each of these in detail and compares the work with that found on other objects of the period, such as the Cámara Santa of Oviedo Cathedral, and a Hispano-Moresque ivory casket from Santo Domingo de Silos now in the Burgos Museum. It is an extremely interesting article and well documented.

Art Studies is, for an American publication, low priced, and, having regard to the varied interests catered for, should have a wide circulation—which we cordially wish it. E. B.

L'Art Religieux en Belgique: La peinture des origines à la fin du XVIIIme siècle. Par ARNOLD GOFFIN. 168 pp. + 112 pl. Paris and Brussels (Van Oest).

This book is divided into four sections: (1) from the first beginnings to the Renaissance; (2) the period of the Renaissance and the Reformation; (3) the Catholic Renaissance and the school of Rubens; and (4) the eighteenth-century decadence. The first of these sections absorbs the lion's share of the space—90 out of 159 pages—and the last the smallest, having only seven pages allotted to it.

The first section includes a short account of the most ancient period; the Van Eycks and other painters of their time are dealt with at length, even the secondary painters being taken account of. This section, too, is admirably illustrated, no fewer than 80 plates with, in all, 118 reproductions being devoted to it. But there is one strange omission: all that the author has to say about mural paintings may be found in seven lines (page 17), where he mentions the existence of such paintings at Bastogne, Ghent, Nivelles, Anderlecht, Tournay, Neerlinter, Saint-Trond, and, by the way, attributes them to the earliest period, though their date should probably be placed much later. Mr. Goffin does not appear to be strong in the history of that earliest period, for on the same page he speaks of a university of Liége which, after a flourishing period of activity, became extinct towards the end of the *eleventh* century! The next period, Renaissance and Reformation, includes Brueghel and the masters of Rubens; Rubens himself, with Van Dyck and Jordaens and a number of smaller men, being dealt with in connexion with the Catholic Renaissance. Mr. Goffin has produced a readable book, and, if he gives us nothing original, he has at any rate made use of the research of the learned and enabled others to benefit by it; but he avoids references, as he does controversy. The reproductions are very good and in all there are 166 of them; but surely in the description of Plate XLVII, the triptych by Memling in the communal gallery at Bruges, the figure described as S. Benedict is intended for S. Bernard? E. B.

Two Royal Ladies of Meroë. By DOWS DUNHAM. 16 pp. ill. (Communications to the Trustees, VII.) Boston (Museum of Fine Arts.)

For some years past Harvard University and the Boston Museum of Fine Arts have jointly financed excavations in the "Island of Meroë," the western division of the old kingdom of Cush or Ethiopia. The excavators have from time to time made communications to the trustees of the Boston Museum and this is the seventh of the series, made by Mr. Dunham their assistant curator of Egyptian art. During the winter, 1922-1923, two tombs of royal ladies were excavated, one dating from about 600 B.C., the other from about the last quarter of the first century B.C. Among the objects found in the earlier tomb were a large number of amulets, more or less artistic; whilst in the later tomb there is an interesting bas relief of the lady for whom it was prepared making an offering to Osiris. In it, too, is some interesting jewellery—necklaces, earrings, finger rings, and other objects; the chief of which are reproduced in Mr. Dunham's communication. As has been said, they are interesting, but from an archæological rather than an artistic point of view. E. B.

Les Heures dites Da Costa. Etude et Description par JOSEPH DESTRÈE et PIERRE BAUTIER. 27 pp. + 32 pl. Brussels (Monnom).

This book of hours is, or was when the preface was written a year since, in the possession of M. Th. Belin of Paris: it was, the preface also states, mentioned in a Berlin catalogue in 1913, and at one time it was in an English collection. It is said to have originally belonged to George Da Costa, commonly known as the Cardinal d'Alpedrinha, who in addition to being cardinal was archbishop of Braga and of Lisbon, bishop of three other sees, commendatory abbot of sixteen abbeys, and dean of eight chapters! Obviously he was the kind of person who *might* have patronized the arts and become possessed of worthy manuscripts, but unfortunately he

Digitized by Google

died in 1508 and the manuscript appears to have been illuminated, by various artists of the Ganto-Bruges school, at a later date. It may, however, have been done for some Da Costa; though even that is doubtful as the arms which appear on a couple of pages look as if they had been painted over something else. The miniatures which the editors have reproduced are quite interesting: there is one, for example, of the Transfiguration in which Elias is represented in the Carmelite habit, the Carmelites holding that he was their founder! E. B.

Papers of the Society of Mural Decorators and Painters in Tempera. Vol. II. 1907-1924. 130 pp. + 6 pl. (Dolphin Press.) 10s. 6d.

This society was founded in 1901 by Lady Herringham and a number of painters interested in technical processes, particularly those affecting rural painting. A great deal of investigation and many experiments have been made, the results having occasionally been published. The present volume contains some very interesting papers. Mrs. Sargant Florence's technical account of her experience in mural painting is of distinct value, as are the results of Mr. Noel Heaton's chemical examination of the series of mural paintings discovered in Crete by Sir Arthur Evans, and Sir George Beilby's consideration, based on microscopic examination, of the exact behaviour of plaster during the process of setting. There are in all twenty-one contributions to the book. They vary in value but none is without merit. It is almost unnecessary to say that all seriously interested in this important subject should obtain a copy of the publication and should get into touch with the Society.

LETTERS

"REMBRANDT'S *PAINTER IN HIS STUDIO.*"

SIR,—I submit that Mr. Roger Fry should have waited to see this picture before committing himself to such an enthusiastic account of it. As sometimes happens, the reproduction in the November BURLINGTON MAGAZINE gives a rather misleading, because flattering, idea of the painting. Its rather metallic quality, due to false tone, would, I think, have impressed Mr. Fry more than the " relations of the volume of the figure to its enclosing space " or, " the splendid aplomb of the pose, the significance and ease of the movement," and " the recession and the realization of the pictorial space." The picture itself, I suspect, must feel a little mystified at being credited with all these qualities.

Mr. Fry appears to regard the Dublin *La Main chaude* as by Dou, and as a " puny, trivial and feeble design." Dr. de Groot, I understand, accepts it as by Rembrandt. I happened to study the Churston and the Dublin pictures closely, within a week or two; to my mind there can be no doubt that they are by the same hand. The Dublin picture was once ascribed to W. de Poorter, to whom one considerable authority still leans. When Mr. Fry compares, not photographs of the pictures, but the pictures themselves, he will, I suggest, agree with me. But I shall be surprised if, when he has seen the Churston picture, he thinks any more of dragging Velazquez into the question.

As regards the Chase Collection version of the *Painter in His Studio,* this is mentioned by Dr. Valentiner in " The Art of the Low Countries," as of doubtful authenticity.

Mr. Hugh Blaker thinks " that the majority of students who saw the Churston picture are agreed that it is by Rembrandt." I, on the contrary, found none to champion the Rembrandt theory and none eager to endorse my suggestion that Dou is the " wanted " man. However, I still think that until a better ascription is made, Dou, in his 1630 phase, should be kept under observation.

Yours faithfully,
C. H. COLLINS BAKER.

SIR,—It is important to bear in mind in the present case that Rembrandt and Dou were, although they belonged to the same school, fundamentally different as artists. Surely *The Painter in his Studio,* seen alongside the two Dou's, represents that difference clearly and decisively. As to Mr. Collins Baker's attribution to Dou, I can but say that I have seldom heard a less defensible opinion expressed in print. And not only is Mr. Baker's central theory unimpressive; his positive statements and his implicit beliefs are at fault. (1) The picture formerly in the Chase Collection, New York, is not a replica but an inferior copy of the Churston Rembrandt. The Chase version is on canvas and is later in date, this being, I understand, now acceptable to Dr. W. R. Valentiner, who originally published it. (2) Dr. de Groot's " assertions " regarding the Churston panel are anything but " unsupported." Every expert who has seen the panel since it was cleaned is of the same opinion as Dr. de Groot and Mr. Fry. These experts include Dr. Valentiner, Dr. Weisbach and Dr. Kurt Bauch. (3) The subject of *The Painter in his Studio* was a favourite one with Rembrandt and his pupils in their Leyden years, 1628-31. Dou painted quite a number of pictures of the subject, such as the Cook picture, one that was in the Charles Sedelmeyer Collection and is now in the Wanamaker Collection, and one shown at the Leyden Exhibition.

Mr. Baker does not seem to know anything about these works. If he had, he would assuredly have asked you to reproduce them since they are nearer in date to the Churston panel than is *The Operation* and have the same subject as the Churston picture. If the latter had been shown side by side with the three Dous, no one, not even Mr. Baker, could conceivably have assigned the Churston one to Dou. It is curiously typical of Rembrandt and I am not in the least surprised that Mr. Fry's eye was sufficiently faithful to him that he was induced to say so on the evidence of a good photograph.

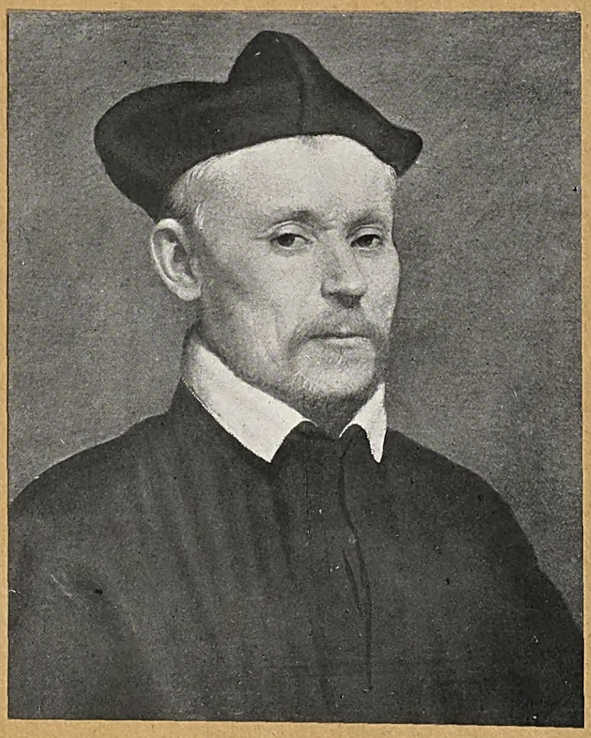
Yours faithfully,
AERT RAVESTEYN.

(This correspondence is now closed.—EDITOR.)

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514 Telegrams: KNOEDLER, PICCY, LONDON



Portrait of a Man (19 x 15½)
G. B. MORONI.

LONDON : 15 Old Bond Street, W.1
PARIS : 17 Place Vendôme.
NEW YORK : 14 East 57th Street.

Digitized by Google

M. KNOEDLER & CO.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON: 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1760

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES

144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London"

Telephone—Mayfair 6358 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., EYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE LTD., AT THE REGISTERED OFFICE OF THE COMPANY 17 OLD BURLINGTON, STREET, W.1.

Digitized by Google

NUMBER CCLXXVII VOLUME XLVIII APRIL 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

EDITORIAL: *FINE ART INSURANCE*
A RELIEF BY AGOSTINO DI DUCCIO—BY ERIC MACLAGAN
DISCOVERIES OF THE KOZLOV EXPEDITION—BY W. PERCEVAL YETTS
A MADONNA BY TADDEO GADDI—BY OSVALD SIRÉN
TWO ANGLO-VENETIAN GLASSES—BY HERBERT READ
PSEUDO-CLAUDE DRAWINGS—BY ARTHUR M. HIND
SANDRO BOTTICELLI—BY ROGER FRY
A JAN VAN EYCK PROBLEM—BY AUGUST L. MAYER
SHORTER NOTICES: AN UNKNOWN REMBRANDT PORTRAIT (A. BREDIUS); LORD LEE OF FAREHAM; MASACCIO AND THE MODERNS (ALDERSEY ROOME); THE COURTAULD TRUST (R.R.T.); A PICTURE BY NICOLO DE BARBARI IN VENICE (ANDRE DE HEVESY)
THE LITERATURE OF ART
LETTERS: THE FRACASTORO PORTRAIT IN THE MOND COLLECTION (J. P. RICHTER); BENJAMIN HAYDON

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK: BRENTANO'S INCOR., FIFTH AVENUE; E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO. WASHINGTON: BRENTANO'S INCOR. AMSTERDAM: I. G. ROBBERS, SINGEL 151-153

Digitized by Google

WANTED TO PURCHASE FOR HIGH PRICES

FINE SPECIMENS OF

MARBLE, WOOD & BRONZE SCULPTURE
CONTINENTAL & ORIENTAL PORCELAIN,
TAPESTRIES AND ENGLISH NEEDLEWORK,
ENGLISH AND GERMAN POTTERY,
18th CENTURY FLOWER PIECES,
EUROPEAN ARMS AND ARMOUR,
DECORATIVE PAINTINGS.

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, LONDON, S.W.1

Telephone: Regent 1980

Established 1848.

The F. Kleinberger Galleries

JAN STEEN (Leyden. ab. 1626-1679).

HIGH CLASS
ITALIAN & FLEMISH
PRIMITIVES

XVIIth Century
DUTCH
PAINTINGS

in perfect condition

NEW YORK : 725 Fifth Avenue (between 56th and 57th Streets.)
PARIS : 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxvii

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1

NEW YORK: { BRENTANO'S INCOR., FIFTH AVENUE;
E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR
PARIS: BRENTANO'S, 37 AVENUE DE L'OPÉRA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

April, 1926

Digitized by Google

SUBSCRIPTION RATES : THE BURLINGTON MAGAZINE will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

THE BURLINGTON MAGAZINE is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The AMERICAN EDITION of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington, and E. Weyhe, 794 Lexington Ave., New York.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the BURLINGTON MAGAZINE. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to: THE EDITOR, THE BURLINGTON MAGAZINE, 17 Old Burlington Street, W.1. Telephone: Gerrard 4095. Telegrams: "Rariora, Piccy, London."

Digitized by Google

CONTENTS

	PAGE
Editorial: *Fine Art Insurance*	165
A Relief by Agostino di Duccio. By Eric Maclagan	166
Discoveries of the Kozlóv Expedition. By W. Perceval Yetts	168
A Madonna by Taddeo Gaddi. By Osvald Sirén	185
Two Anglo-Venetian Glasses. By Herbert Read	186
Pseudo-Claude Drawings. By Arthur M. Hind	191
Sandro Botticelli. By Roger Fry	196
A Jan van Eyck Problem. By August L. Mayer	200
Shorter Notices: An unknown Rembrandt Portrait (A. Bredius); Lord Lee of Fareham; Masaccio and the Moderns (Aldersey Roome); The Courtauld Trust (R.R.T.); A Picture by Nicolo de Barbari in Venice (André de Hevesy)	205
The Literature of Art	206
Letters: The Fracastoro Portrait in the Mond Collection (J. P. Richter); Benjamin Haydon (G. Bell and Sons, Ltd.)	216

LIST OF PLATES

	PAGE
A Relief by Agostino di Duccio. *Madonna and Child with Angels,* by Agostino di Duccio. Marble relief, 56.5 cm. by 50.8 cm. (Victoria and Albert Museum)	164
Discoveries of the Kozlóv Expedition. I—[A] Quilted and embroidered Carpet, combining Scytho-Siberian, Sarmatian and Chinese motives. [B] Embroidered hanging, probably combining Chinese with Siberian motives. Objects recovered from tombs in Northern Mongolia, believed to date from first century, B.C.	169
II—[C and D] Details from quilted and embroidered carpet on PLATE I, A	172
III—[E] Embroidered hanging of Greek design. [F] Embroidered hanging, combining Greek and Chinese motives. [G] Embroidered hanging combining Greek and Scythian motives. Objects recovered from tombs in Northern Mongolia, believed to date from first century, B.C.	177
IV—[H] Silk damask, probably archaic Chinese landscape motive. [J] Metal plaque, showing Scytho-Siberian elements [K] Silk damask, with Taoist decorative motives. [L] Black lacquered bowl, design in red. Chinese. Objects recovered from tombs in Northern Mongolia, believed to date from first century, B.C.	180
A Madonna by Taddeo Gaddi. [A] *Madonna and Child,* here identified as by Taddeo Gaddi. Panel, 67 cm. by 43 cm. (Private Collection, Munich.) [B] *Christ Teaching in the Temple,* probably by Taddeo Gaddi. Fresco. (Sta. Croce, Florence)	184
Two Anglo-Venetian Glasses. [A] Covered glass goblet; Anglo-Venetian, late seventeenth century. (Bles Collection, Victoria and Albert Museum.) [B] Covered glass goblet; Anglo-Venetian, late seventeenth century; with engraved inscription in Dutch, signed "Jacob Sang, fec. Amsterdam, 1757." (British Museum)	187
Pseudo-Claude Drawings. I—[A] Study for *Tobias and the Angel,* here identified as by Adam Elsheimer. Drawing. (Mr. Charles Clarke.) [B] *Tobias and the Angel,* by Adam Elsheimer. (National Gallery.) [C] *Near Porta Metronia, Rome,* by Bartholomeus Breenbergh. Drawing. (Christ Church, Oxford.) [D] *Houses and Pines,* by Gaspar van Witel. Drawing. (Uffizi, Florence)	190
II—[E] *Landscape Composition,* by Gaspar van Witel. Drawing. (British Museum.)	

Digitized by Google

PAGE

[F] *Italian Sea-Port,* here attributed to Gaspar van Witel. (Munich.) [G] *The Arch of Titus,* here attributed to Gaspar van Witel. Drawing. (British Museum.) [H] *The Arch of Titus,* by Gaspar van Witel. Signed and dated 1714. (Walsingham Abbey Sale) 193

A Jan van Eyck Problem. [A] *St. Francis receiving the Stigmata,* by Jan van Eyck. Panel. (Johnson Collection, Philadelphia.) [B] *St. Francis receiving the Stigmata,* here attributed to a copyist. Panel. (Royal Gallery, Turin) 201

PAGE

Shorter Notices: An Unknown Rembrandt Portrait. *Portrait of a Man,* here identified as by Rembrandt. Panel. (Mme. Régine Chasles, Paris) 204

The Courtauld Trust. *Une Femme Assise,* by Edgar Degas. Canvas, 70 cm. by 55·5 cm. (Tate Gallery) 207

A Picture by Nicolo de Barbari in Venice. [A] *Christ Among the Doctors,* by Dürer. (Barberini Gallery, Venice.) [B] *Christ and the Woman taken in Adultery,* by Nicolo de Barbari. (Mocenigo Palace, Venice) 210

THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A F. KENDRICK
D. S. MacCOLL
ERIC MACLAGAN, C.B.E.
GASTON MIGEON
J. D. MILNER
H. P. MITCHELL
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google

Virgin and Child with Angels, by Agostino di Duccio. Marble relief, 56.5 cm. by 50.8 cm. (Victoria and Albert Museum)

Digitized by Google

Digitized by Google

Digitized by Google

EDITORIAL: *Fine Art Insurance*

A CASE of the greatest interest to collectors and to insurance companies came before Mr. Justice McCardie last February in the King's Bench Division. It arose through the action of a private collector, Sir Robert Thomas, who purchased in a London shop an excessively bad oil painting, described by the vendor as a copy by Reynolds of a *Madonna and Child with St. John,* by Raphael. The price given for it was £25. According to the purchaser's own statement, no steps were taken to submit the picture to experts. The owner, after an interval, took it to Angelsey and hung it in his house there. He subsequently came to the conclusion, being influenced by irrelevant evidence which we need not here discuss, that it was a preliminary study by Raphael himself, and had been intended by that artist, so the theory went, for the use of his contemporary, Franciabigio, who painted a version of the same composition, now in the Uffizi Gallery, Florence. Sir Robert decided to insure the picture at Lloyd's, and had it examined for that purpose by a reputed expert employed by a very large firm of auctioneers and licensed valuers. The expert, amazing as it may seem, agreed with the owner's attribution and valued the picture at £20,000. It was subsequently burned in a fire, but although the policy bore the words "value agreed," the insurers considered themselves justified in refusing to pay unless there was a consensus of opinion among those best justified to judge, in favour of the attribution to Raphael. This, as it turned out, when steps were taken to ascertain the best opinion, was far from being the case. Although the experts emphatically disliked offering an opinion, especially in court, on the strength of a photograph alone, they declared that in the case before them the attribution to Raphael, or to any other considerable artist, was so preposterous that they felt justified in saying so, even although they had to base their statement on the photograph alone, and had never seen the actual original. As it happened, the case was settled before the expert witnesses were heard; but the judge, who, it was clear, had a working knowledge of art history, committed himself in court to the opinion that the picture was so defective in drawing that an artist like Raphael could not possibly have painted it.

The problem in itself was a paltry one on which no real expert, in normal circumstances, would have wasted a moment; but in the course of the hearing a situation so remarkable and, strange though it may appear, so typical, was revealed, that one felt at once that a drastic change of practice on the part of assurer and assured must take place if chaos were to be avoided. Investigation of other similar cases and enquiries made of policy holders, underwriters and others, indicate that Sir Robert Thomas and his advisers acted only a little more recklessly than a large proportion of those concerned with the insurance of works of art. Put very simply, this is what usually seems to happen: The owner, without much or any knowledge or expert advice, acquires a picture or a collection. He subsequently insures these for a large sum after a valuation by a reputed expert recommended either by an insurance company, by underwriters or by some firm of auctioneers. These people are supposed to be able roughly to value any "ordinary" mixed collection of works of art. The policy may or may not be of the "value agreed" type. If the collection is destroyed it is, as it appears, in any case open to the insurers to question the real as opposed to the mistaken or fanciful or sentimental value placed upon the collection, even when that value has been arrived at by a person employed as an expert by the insurer himself. Sir Robert Thomas's contention, for example, was that since he had regularly paid his premiums and otherwise adhered in the spirit and the letter to the agreement, and since the insurer's valuation had been accepted by both parties without so much as a word of criticism, he was entitled to be awarded £20,000. But the insurers would not accept this common-sense view of the situation, and contended that since the picture had been wrongly described and valued they were entitled to refuse payment. During the proceedings in court the defence made much of the fact that Sir Robert had paid only a small sum for the picture. But as most of our readers must know, the fact that the picture was bought for only £25 has little or no bearing on the question. It is more probable that a genuine Raphael (to stick to that example) should be purchased for £20 than that one should be purchased for, say, £200. The picture is regarded by real scholars either as "right," as "wrong," or (more rarely) as "doubtful," or else, as very frequently happens, it has not been examined by scholars at all. It is in this last circumstance that such a picture, although genuine, may be on sale for a small sum like £20.

Certain points of great practical importance to all concerned emerge from a consideration of the case:

(1) The market value of a work of art depends solely on its attribution to a definite artist, or period, as the case may be. It never depends primarily, and usually does not depend at all,

Digitized by Google

on its artistic merit—on its merit simply as a work of art.

(2) The usual " experts " employed to value works of fine art are, however experienced they may be in the market, quite unable to name even an approximate figure unless they have been told the correct attribution by someone better informed than themselves.

(3) As a consequence of the ignorance, regarding attributions, of such " experts," the vast majority of mixed collections which have not been examined by scholars are grossly over-valued and so over-insured; while a small minority of such are grossly under-insured.

(4) The correct attribution of works of art can only be settled by specialists. Some experts have specialised in Dutch, some in Italian, some in English, some in Oriental works of art; and no single scholar is an expert in all these subjects. No general practitioner—as opposed to the specialist—could conceivably discover the best available attributions for the pictures composing a large proportion of mixed collections.

These points deserve, as we believe, the close attention of insured and insurers. The present situation is clearly intolerable, and if an up-to-date policy is not contrived, and one adapted to the progress of modern scholarship and research, the insurance of works of fine art is likely to fall on evil days. It is necessary to point out that works of craftsmanship are in a different category. It is often possible to demonstrate to the satisfaction even of a jury that a chair, a porcelain figure, a candlestick, a wine glass, or a carpet, belongs to a certain period or is the work of a certain craftsman, and there are hundreds of expert valuers who are quite able to ascribe such pieces accurately and to place upon them the correct value. Moreover in these cases if a slip be made in the attribution, it is unlikely that the value will be greatly affected. But in the case of pictures and sculptures it is a very different matter. The difficulty of distinguishing between a genuine Vermeer or Van Eyck or Fra Angelico and a copy is very great, and requires in each case a prolonged and highly specialized training. And a slip on the part of the expert in a case of that kind may very easily represent the difference between a small fortune and a matter of a five or ten pound note. If Sir Robert Thomas's picture had been, as was alleged, a long lost Raphael, its real value might with some reason have been fixed at something like £20,000. As it is, the price he paid for it probably represented something like double its actual value.

A RELIEF BY AGOSTINO DI DUCCIO

BY ERIC MACLAGAN

OF all the sculptors of the Italian Renaissance, Agostino di Duccio is, perhaps, the artist with the most readily recognizable mannerisms and peculiarities. In his devotion to a linear expression of form, he may fairly be considered as a predecessor of Botticelli, and it is possible that Botticelli was acquainted with, and so actually influenced by, his work, though little of it seems to have been done for Florence.

Born about 1418, his earliest identified work, dated 1442, is to be found at Modena. He was back in Florence soon after that date, but in 1446 he had to leave the town on a false charge of theft. Immediately after this exile, he began the work by which he is best known, the decoration of the interior of the Tempio Malatestiano at Rimini, the exterior of which was then being cased in marble by Alberti. No one who has visited that fantastically beautiful epitome of the Italian Renaissance can forget the delicate reliefs, mostly of purely profane subjects, which decorate the church built in an earlier and simpler age to the honour of St. Francis. From 1457 to 1461 he was working on San Bernardino at Perugia. He then returned to Florence, where among other work he began to carve a " giant " out of the great block of marble which Michael Angelo subsequently made use of for his *David*. He was at Perugia again after 1473, and died some time before the end of the century, probably about 1481.

Apart from the architectural work referred to above, Agostino's sculpture is extremely rare, and the Victoria and Albert Museum is singularly fortunate in having been able to acquire from the Trustees of Lord St. Oswald the beautiful marble relief of the *Virgin and Child* [FRONTISPIECE] first shown to the general public at the Exhibition of Italian Sculpture at the Burlington Fine Arts Club in 1912.[1] This relief was apparently bought by Mr. Charles Winn not much less than a hundred years ago, though no record of that particular purchase can be found. It was enclosed in a wooden frame clearly of English make, which can hardly be later than the early nineteenth century.[2] It hung in the Library at Nostell Priory so long as anyone now living can remember the room, but little attention was paid to it until about the beginning of this century it was noticed by the vigilant eye of the late Dr.

[1] No. 3.—Illustrated Catalogue, pl. III.

[2] On the back of the frame there is an old paper label inscribed in ink, so far as I can read it, " By Falco, f. 1515 "; whatever that may signify.

Digitized by Google

Arthur Strong, who recognized it for what it was. It was then sent to the Victoria and Albert Museum to be photographed, but I believe very few people saw it, and it remained completely unknown until 1912. After the Exhibition, the late Lord St. Oswald very kindly lent the relief to the Victoria and Albert Museum, where it has for some considerable time been exhibited on loan, and where it has now found a permanent home, thanks not only to the considerateness shown by the present Lord St. Oswald's Trustees, but to generous financial help given by the National Art-Collections Fund and by Sir Joseph Duveen.

Though the relief itself was unknown, a contemporary copy of it in stucco has been exhibited in the Berlin Museum[3] since 1884. This stucco was acquired in Florence from the Castellani Collection, and Dr. von Bode has informed me that owing to modern repainting (since removed) it was at first regarded with some scepticism; it has since been accepted as a work of Agostino by all writers, including even Professor Venturi, who rejects every other relief outside of Italy. That Lord St. Oswald's marble is the original from which this stucco was made, there can be no doubt; they correspond exactly in every detail.

The subject of the *Virgin and Child with Angels* has been treated by Agostino di Duccio more than once. There is in the Bargello at Florence a most beautiful but sadly damaged relief in stucco, which until quite recently was at Castello. This relief can be dated securely between 1465 and 1468. In the Museo del Opera at Florence there is a marble relief, also broken, probably of about the same date. The Louvre possesses two marble reliefs, one formerly at Auvilliers, sometimes thought to be a contemporary or even a later imitation of the stucco from Castello, which it closely resembles; and another in the Rothschild bequest, the authenticity of which has also been doubted.

The present relief is probably the earliest of them all. It is dated by Dr. Pointner[4] about 1442 to 1446, though I should myself be inclined to place it in a rather later period. Practically every feature in it can be paralleled in other work by Agostino. The general composition, the angel climbing up from below the parapet, the angel with a vase, and the peculiar grip of the Child's hand on the Mother's finger recur again in the two reliefs at Florence; the oddly striated shell-niche is found almost exactly in the Perugia reliefs, and elsewhere; the roses and scrolls above the niche are closely similar to decorative details at Rimini, e.g., the lute of the figure symbolizing Music; while the long clinging folds of drapery, the slightly open mouths and the elaborately carved eyes are characteristic of all his work. The most unusual features are the rather ugly radiating aureoles seen slightly in perspective and the small crown. Round his neck the Child wears a medallion, the design of which is apparently based on a Sicilian coin. The consistently low relief, which is treated with masterly skill, is not found in any of the other Madonnas, but is exactly like that of some of the allegorical reliefs at Rimini.

The marble, of a uniform greyish tone, is extremely hard. It is not to the best of my belief Florentine, and the material therefore suggests that the relief was made during Agostino's absence from his home. So hard indeed is it, that the surprising freshness of the relief has led one or two critics to suggest doubts as to its authenticity. I do not believe, however, that anyone has maintained these doubts after a careful inspection of the relief itself, and the few references to it that have hitherto been published[5] have uniformly accepted its genuineness, which is indeed sufficiently obvious.

For English lovers of art it has an additional interest in being one of the very few early Renaissance reliefs which were acquired by collectors in this country before the days of Sir Charles Robinson and the other enthusiasts of the second half of the nineteenth century. If the sarcophagus of Santa Giustina from Padua in the Victoria and Albert Museum is by Agostino, as Dr. Pointner, Dr. Schubring, Mr. Loeser and some others believe, we already possess a masterpiece by him, but it is of a totally different character and certainly stands apart from any other examples of his work. The relief from Nostell Priory, on the other hand, is an eminently characteristic one, and even in so rich a collection of Italian sculpture as that in the Victoria and Albert Museum its acquisition is an event of quite unusual importance and interest.

[3] *Die Italienischen . . . Bildwerke der Renaissance . . .* von Frida Schottmüller. Berlin, 1913. No. 52. Bode Bruckmann, *Denkmäler*, pl. 420, p. 129.

[4] Andy Pointner, *Agostino di Duccio* (1909), pp. 18-21, with reference to the Berlin stucco.

[5] e.g., by Dr. Schubring in the *Zeitschrift für bildende Kunst*, 1912, p. 801, with an illustration, and in his *Italienische Plastik*, 1919, p. 111; in the 1913 Berlin Catalogue already cited; etc.

Digitized by Google

DISCOVERIES OF THE KOZLÓV EXPEDITION

BY W. PERCEVAL YETTS

IN 1912 a mining engineer, while prospecting for gold in Northern Mongolia, came upon some mounds and pits. These he took to be remains of ancient gold-workings, called Chud mines. He sank some exploratory shafts and brought up various objects, of which eventually some were sent to the Irkutsk Museum and others were sold by the engineer's widow to members of the Kozlóv Expedition. Attention having thus been drawn to the likelihood that this was an important burial place, the Expedition proceeded to excavate six large and four smaller tombs chosen from among many others in the locality. The digging was carried on from March, 1924, to February of the following year. Accounts of the finds fill the greater part of a publication in Russian recently issued by the Russian Academy of Sciences.[1] Owing to climatic and other difficulties, only one tomb was excavated systematically, the other nine being explored through shafts. This *Report* is therefore limited in scope, and it does not include some of the later discoveries. As to the destination of the objects, Dr. S. F. Oldenburg in his preface states that part will go to the Urga Museum and the remainder will be kept at Leningrad. With funds provided through the Mongolian Scientific Committee (Uchënaya Kommissiya) a detailed description will be published by the Russian Academy of the History of Material Culture.

The region of the tombs lies in the Tushetu Khanate and forms part of the upper watershed of the Selengá River, which flows northwards into Lake Baikal. Three separate groups of ancient tumuli, 212 in all, were found on the wooded slopes of the Noin-ula Mountains, some seventy miles to the north of Urga and about seven miles east of the Urga-Kyakhta Road. Here the Tola, Orkhón and Kharà, tributaries of the Selengá, are joined by many streams.

The present review is concerned mainly with the bearing these discoveries have on the history of art, and therefore little will be said about the structure and general arrangement of the tombs, of which excellent descriptions and drawings are given in the articles by Col. Kozlóv and Mr. Teploúkhov. The statement must suffice that the elaboration of the structures, as well as the mortuary furniture, indicate that here are the burial places of important persons. In some instances the coffin chamber is 30 feet deep, and it is enclosed within another wooden chamber, which communicates with passages garnished with fine textile fabrics. A fact to be remarked is that all the graves had been plundered. It is not to be wondered at considering the notoriously rich treasure of gold objects buried with the dead wherever Scythian, Sarmatian and ancient Siberian culture flourished. This spoliation, apart from archæological enterprise, has afforded lucrative occupation to many over the vast region stretching from Hungary and the Black Sea to the east of Lake Baikal. Some notion of the immensity of the hidden wealth can be got from the number of gold plaques, said to be 10,000, now preserved in the Hermitage. Of these the greater number came from South Russia during the last century, but perhaps the most interesting are those saved for science by Peter the Great, who ordered the confiscation of gold objects found in Siberian tombs.[2]

The plunderers had torn off the lids of the coffins and left everything in disorder. Probably many gold objects had been taken; for few remained. The following is a list of the things found:—

GOLD.—Rosettes, triangles and narrow strips (some covered with red lacquer) of thin gold nailed on to the coffin as ornaments. Thicker strips, some decorated with repoussé work and some inlaid with stones. Round plaques; pierced plaques; and a concave plaque with the design of a horse, apparently winged, sitting on its haunches. Plaques with stone inlay. Head of a bull. Studs for ornamenting textile fabrics.

BRONZE.—Many rosettes, some gilded. Sticks, some of which are lacquered, are inserted into the backs of the rosettes. The surmise is that these formed parts of the canopies. A broken cauldron, with hollow cone-shaped base. A three-legged censer, with flat handle and a vertical rod arising from its centre. Vases. Small caps which may have been axle fittings. Fragments of what may have been wheel-hoops. Fragment of a mirror of Han type.

IRON.—Rods, arrows and horse-bits.

WOOD.—Fragments of saddles with leather remnants. Carvings of reindeer and other animals. Charred bits of tinder.

STONE.—Oval beads and a coiled animal carved out of sardonyx. Ornamented plaques of jade.

POTTERY.—Some intact black vases, and a quantity of sherds of wheel-made vessels. As to material, technique and decoration, these are of the same rude type as those excavated by Talko-Hryncewicz[3] to the east of Lake Baikal, not far from the present find.

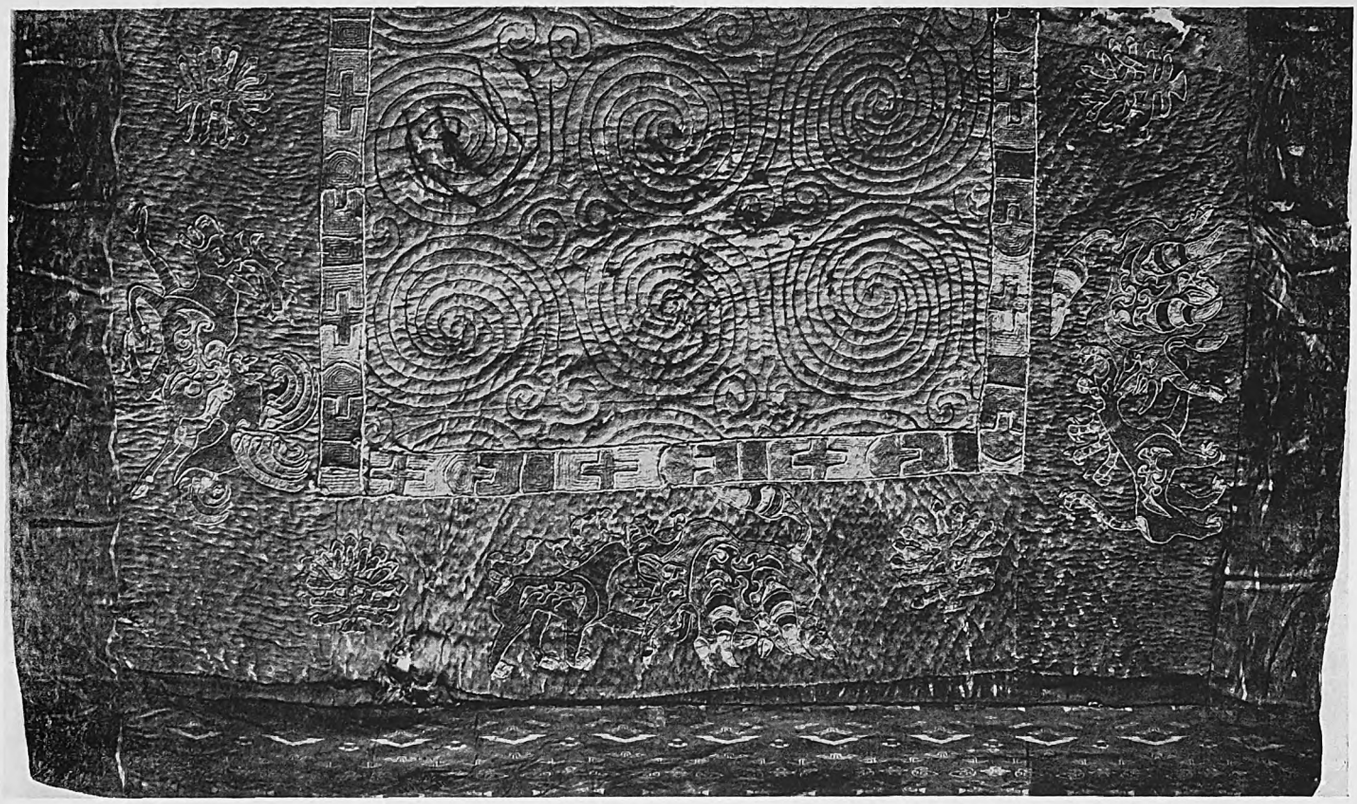
LACQUER.—Fragments of a vase, red within and black without, decorated in gold leaf with figures of various animals and birds and a lion carrying a monkey on its back. A number of bowls, red within and black without,

[1] Krátkie Otchëty Expedítsiy po Isslédovaniyu Sévernoy Mongólii v svyazí s Mongolo-Tibétskoy Expedítsiey P. K. Kozlóva. (*Report on the Expeditions to study Northern Mongolia associated with the Mongol-Tibetan Expedition of P. K. Kozlóv.*) Articles by P. K. Kozlóv, S. A. Teploúkhov, G. I. Boróvka, B. B. Polýnov, and V. I. Kryzhanóvski. 58 pp. + 55 illustrations. Leningrad, 1925.

[2] Minns, *Scythians and Greeks.* (Cambridge, 1913.) 62, 149, 253.

[3] A summary of his discoveries is published in the *Proceedings (Trudy) of the Twelfth (Russian) Archæological Congress at Kharkov* in 1902. Vol. I, 482, *seq.*

Digitized by Google



A—Quilted and embroidered carpet, combining Scytho-Siberian, Sarmatian, and Chinese motives

B—Embroidered hanging, probably combining Chinese with Siberian motives

Objects recovered from tombs in Northern Mongolia, believed to date from first century B.C.

Plate I. Discoveries of the Kozlóv Expedition

Digitized by Google

Digitized by Google

C—Detail from quilted and embroidered carpet on PLATE I, A

D—Detail from quilted and embroidered carpet on PLATE I, A
Objects recovered from tombs in Northern Mongolia, believed to date from first century B.C.

with designs drawn in red on the black. A photograph of one of the bowls is reproduced in the *Report*, and will be discussed later. Apparently the outer surfaces of some of the coffins were lacquered, but only a small area survived on the bottom of one of the coffins, where it was in close contact with an underlying carpet. This bit of black lacquered surface is decorated with a goose flying through clouds, and the design is painted in red, yellow, green and brown. [Fig. 6.]

TEXTILE FABRICS.—Many articles of clothing, some intact, e.g., a silk robe trimmed with fur and a silk cap. But most of the apparel is in fragments, presumably as the result of robbers' activities. Bits of robes, trimmed with sable, and both wide- and narrow-sleeved, caps and capes. Thick felt soles embroidered with silk or thin thread. The best preserved and most important textiles are the carpets and hangings. Some of these will be described in detail later. Felt carpets bordered with embroidered silk, woollen cloths embroidered with silk, silk damasks, and thin woven and embroidered fabrics fixed with brass nails to the walls of the tomb chambers and passages. Silk bags. Flags with triangular festoons.

MISCELLANEOUS.—Amber beads, large and small; and amber carved into the forms of coiled serpents. Harness ornaments made of horse-hair. Thread nets. Queues of black hair, coarse and fine. Some are encased in scolloped silk covers, decorated with charms. One large queue, supposed to be a woman's, is plaited with red cord and tied up with the same. As many as seventeen queues were found in one grave.

The queues are doubtless vestiges of funeral customs common to the ancient Chinese and their neighbours to the north and west and to the Scyths as described by Herodotus (IV, 71-73). The historian Ssu-ma Ch'ien, of the second century B.C., makes several references to the immolation of concubines and others at the burial of the Dukes of Ch'in, and he remarks that also the Hsiung-nu sacrificed men and women to attend on the dead in the next world.[4] There is evidence that the practice prevailed in several states of Feudal China, and that it has continued down to the seventeenth century, and perhaps later, as a Chinese institution, though one not always observed.[5] A well-known example is the burial alive of all the imperial concubines who had not borne sons, and of all the workmen who had constructed the vast mausoleum for the corpse of the First Ch'in Emperor (*ob.*, 210 B.C.). But these horrors are small compared with the butchery of more than 20,000 persons who chanced to meet the funeral procession of Mangu Khan, as told by Marco Polo. Apart from the unfortunates who actually departed this life in order to attend on the dead, mourners sometimes cropped their hair and ears and deposited them in the tomb as a vicarious immolation. Such is the custom described by Herodotus as followed at the funeral of a Scythian king, and in the eighth century it was still being practised at the grave of a Turkish Khan, on the banks of the Orkhón,[6] near the burial places lately explored by the Kozlóv Expedition.

I have discussed the queues at some length because their presence in these tombs may provide a clue to the racial identity of the occupants, and the only anthropological information in the *Report* is Colonel Kozlóv's opinion that the skulls are of "Aryan" rather than Mongolian type. Doubtless fuller data will appear in the forthcoming publication. The writers of the *Report* date the tombs approximately two thousand years ago. At that time the region of the Selengá River lay within Hsiung-nu jurisdiction, and probably it was inhabited by the tribe called Ting-ling in early Chinese records, though the Ting-ling may not have extended so far south as the site of the recent discoveries.

About the beginning of our era the great Hsiung-nu empire was falling into decay. For many hundreds of years previously the horse-riding nomads, called Hsiung-nu, had been in close contact with the Chinese. The history of their relations is a long series of raids and counter-raids and of diplomatic struggles. Sometimes one side and sometimes the other was victorious, but the nomads seem to have gained the greater material advantage. Often the Chinese sought to placate their traditional enemies with gifts of princesses, countless rolls of silks and other precious things. They followed, however, the short-sighted custom, observed to the present day, of executing their unsuccessful generals and ambassadors. The natural outcome was that those who failed in war or diplomacy went over to the enemy rather than return to certain death. Thus the Hsiung-nu gained many valuable adherents and appointed them to important posts; indeed, they nominated one of these renegade Chinese chief of the Ting-ling in 100 B.C.[7]

The foregoing scraps of history are cited in order to explain why Chinese objects were found in the excavations of the Kozlóv Expedition. The horse-riding nomads—Hsiung-nu, Scyths, Huns, Mongols, etc.—have always been eager to acquire the material culture of more highly civilized races, and they have been catholic in their tastes. The patronage of various craftsmen of many nationalities at the court of the Yüan dynasty is an example of this proclivity. Doubtless the same love of borrowed magnificence characterized the Hsiung-nu and kindred tribes, and no surprise need be occasioned by the fact that their relics in Northern Mongolia exhibit Hellenic, Iranian and Mesopotamian designs, together with those of Chinese and local origin. The Hsiung-nu remained for some time in contact with the Yüeh-chih (Indo-Scyths) whom they had defeated in the second century

[4] Chavannes, *Mémoires historiques de Se-ma Ts'ien.* (Paris, 1895-1905) II, 22, 45, 58; V. 485.

[5] De Groot, *Religious System of China.* (Leyden, 1894) II, 721 *seq.*

[6] On these funeral customs, *v.* Minns, *op. cit.*, 87-91.

[7] Schlegel, *La Stèle funéraire du Teghin Giogh.* (Helsingfors, 1892.) 42-44.

Digitized by Google

B.C., and driven westwards. The Yüeh-chih in turn had overcome the semi-Grecian state of Bactria, and had established a capital north of the Oxus, somewhere near Bukhara. Resembling the Hsiung-nu as to their habits and customs, the Yüeh-chih doubtless assimilated many elements of Hellenic culture; and we know from the Oxus Treasure that Hellenic and Iranian influences penetrated to Southern Siberia as early as the second century B.C. Communication existed, too, with Greek settlers on the shores of the Black Sea through Scythian intermediaries. Achæmenian Persia inherited the motives of Babylonian and Assyrian art, and used them with the aid of Grecian technique A striking example of this combination, probably from the hands of Greek craftsmen, is shown on an embroidered hanging among the Kozlóv finds [FIG. 1]. While in touch with the north-eastern frontiers of Persia, the Scyths adopted many of their neighbours' designs, and these borrowings brought far-reaching consequences to the art of Central, Northern and Eastern Asia.

The able article in the *Report* on " The Historical and Cultural Results of the Expedition " is written by Mr. G. I. Borózka. He lays stress on the fact that for the first time animal motives typical of Scytho-Siberian art are found exhibited in textile material. Two animal groups [PLATE II, C and D] are represented by means of patches of coloured cloth sewn on to the border of a quilted carpet [PLATE I, A], which was found covering the floor of one of the tomb-chambers. Twisted cord is sewn on to serve as outlines for these designs. One group comprises a winged griffin of feline type attacking a reindeer, whose agony is portrayed with masterly vividness, both as to facial expression and bodily pose. A gold plaque, with coloured inlay, now in the Hermitage, is reproduced for comparison.[8] Observing the griffin's beak, wings and feathered tail, and the parallelism between these two designs, the embroiderer would appear to have borrowed intentionally some of the eagle's features for his griffin, or he may have evolved the hybrid monster through failure to understand rightly the eagle, which the gold plaque proves to have been current in Siberian decoration. The other group comprises a horned animal engaged with an ox in more equal contest. Mr. Borózka indicates various characteristics of these designs as belonging to what is generally called Scytho-Siberian art. The reindeer is a favourite animal in ancient Siberian design, and the bull is the yak of Central Asia. He identifies the animal fighting the latter as a horned lion; but I venture to think that it is more like a stag. It resembles closely a beast, identified as a stag, which is carved on a wooden plaque excavated in the Altai by Radloff,[9] notably in respect of the birds' heads in which the points of the antlers end—a common device in Scytho-Siberian art.[10] Of the griffin more will be said later. Mr. Borózka points out another typical feature, the spirals at the tips of the ears; and he notes that the inlay of precious stones, characteristic of Sarmatian and Scytho-Siberian metal work, is here paralleled with bits of white stuff bordered with twisted cord.

This motive of predatory beasts and birds, often fabulous, attacking their prey or fighting one another doubtless goes back to a very distant date. The earliest example that I know of is a small shell carving found in Chaldea and assigned to a period before 3000 B.C.[11] It portrays in realistic manner a lion attacking an ox, and the general arrangement resembles that often appearing in Siberian plaques. A like motive occurs in Assyrian sculptures; for example, the ninth century B.C. black marble obelisk of King Shalmaneser II in the British Museum. On the sides of the platform which supported the Hall of Xerxes at Persepolis there are among the figures of tribute bearers triangular bas-reliefs each representing a lion attacking an ox, and they resemble the Shalmaneser sculpture but are less naturalistic. According to Drs. Sarre and Herzfeld[12] this design originally served as an astrological symbol to denote the spring equinox or beginning of the sun-year, and later it was adapted to the Persian moon-year. The year opened with the festival of sacrifice to Mithra, and that was the time when envoys from tributary peoples arrived at the capital. Perhaps, therefore, it was primarily an emblem of astrological and religious import which became secularized in such profusion throughout the vast region permeated with influences of Scythian, Sarmatian and Siberian art. It travelled westwards to Scandinavia and possibly further, southwards to the Mediterranean and eastwards to China, as evidenced by many relics, notably of the Han period.[13] Large numbers of bronze plaques, exhibiting the preying animal motive, have been unearthed in China, and they differ not in design from those

[8] This is Fig. 199 in Minns, *op. cit.*

[9] Reproduced by Minns, *op. cit.*, Fig. 173, V, 3, and by Zakhárov, *Antiquities of Katanda* in *Jour. Roy. Anth. Inst.*, LV (1925) Pl. XIV, Fig. 1. Observe, however, the eagle-like beak of the beast.

[10] e.g., the gold cover of a quiver or bow case from Poltava, Minns, *op. cit.*, Fig. 75.

[11] Sarzec and Heuzey, *Découvertes en Chaldée.* (Paris, 1884-1912.) I, 266-7; II, Pl. 46, Fig. 3.

[12] *Iranische Felsreliefs* (Berlin, 1910), 136.

[13] On the diffusion of these cultures *v.* Minns, *op. cit.*, 266-282; Rostovtzeff, *Iranians and Greeks in South Russia* (Oxford, 1922), 181-209; and *L'Art gréco-sarmate et l'Art chinois* in *Aréthuse* (Paris, 1924), 81-94.

Digitized by Google

found in Siberia.[14]

There is another element in the decoration of this carpet [PLATE II, A, C and D] to be noted, though Mr. Boróvka does not include it in his short article. This is the form, shaped like a Geneva cross, occurring in the band above the animal groups. It is typically Sarmatian, as proved by its presence among the gold ornaments sewn to clothing and shrouds deposited in Sarmatian tombs. The shapes of these garment-plaques, ultimately Assyrian in origin, appear later in Sassanian and Arabic art.[15] Belonging to the same category are the forms between the crosses.

Next we turn to the series of textile fabrics [PLATE III, E, F and G and FIGS. 1 and 2] which are so markedly Hellenic in design that they may be regarded as the work of Greek craftsmen. As Mr. Boróvka points out, plenty of evidence exists that Greeks made things on purpose for the Scythian market. Some objects may have been exported from Greece itself, some doubtless came from the hands of Greeks in the employ of Scythian chieftains; but probably the bulk was made in the workshops of Asia Minor or Panticapæum. Dr. Minns has discussed this subject at length and given many illustrations.[16] The discovery of these textile fabrics in Northern Mongolia does not, therefore, open out any fresh vista in the history of cultural diffusions, but its importance lies in the fact that for the first time it affords circumstantial proof that thus far to the northeast of Asia the unalloyed products of Grecian art travelled at a certain early period.

The embroideries [PLATE III, E and G] are done in white, brown and yellowish-red on a ground of dark crimson woollen stuff. Technical particulars concerning the materials and workmanship are reserved for the forthcoming detailed report. Here our concern is mainly with the decorative motives, and these can be seen from the photographs and FIGS. 1 and 2. As Mr. Boróvka remarks, the horned leonine griffin [FIG. 1] is typically Greek. In the same sense it is typically Persian; witness one of the monsters on the glazed-brick frieze, now in the Louvre, from the Achæmenian Palace at Susa.[17] It appears to be the exact counterpart of the embroidered beast from Mongolia as well as of the griffin on Panticapæum coins minted in the fourth century, B.C.[18] This is one of the composite animals ultimately derived from Mesopotamia and Elam. Persians, Greeks, Scyths and Sarmates adopted the griffin and used it in endless profusion, often modifying it to suit their purposes. An example of a Sarmatian version adapted to the technique of inlaid metal-work and imitated in textile material [PLATE II, C] has been studied previously.

FIG. 1. DESIGN FROM EMBROIDERED HANGING.

The decorative motives of these embroideries [PLATE III, E, G, F and FIGS. 1, 2], besides the griffin, are of Greek origin. The truth of this statement may be demonstrated by comparing them with popular Greek designs current at the beginning of our era—the supposed date of the Selengá tombs—and of such designs the excavated villa close to the Farnese Palace in Rome offers a rich repertory. Among the stucco adornments of its walls and ceilings, executed by Greek workmen as an inscription tells,[19] there are striking parallels to the embroideries; winged griffins, birds, foliage in vases, and human figures ending below the waist in plant forms. One of the last is posed exactly like the embroidered figure [FIG. 2] and he holds, too a shield on his left arm, though the weapon in his raised right hand is missing.[20] The same mannerisms are exhibited in Rome and Northern Mongolia; note especially the stylized spirals in which the plant tendrils end. PLATE III, F appears to be an embroidered carpet. It is one of eight photographs in an appendix of objects received while the *Report* was going through the press, and therefore no account of it is included in the text. The central part is obviously Greco-Roman in design. There are close parallels in Rome to the symmetric patterns[21] [FIG. 3], and no doubt western analogues to the fishes and

FIG. 2. DESIGN FROM EMBROIDERED HANGING.

[14] *v.* Rostovtzeff, *Iranians and Greeks in South Russia*, Pl. XXXI, Fig. 2 and my article on *Bronzes* in BURLINGTON MAGAZINE Monograph, *Chinese Art.* (London, 1925.) Pl. XI, Figs. B and C.

[15] Rostovzeff, *op. cit.*, 130 and Fig. 17.

[16] *op. cit.*, 283 *seq.* See also Rostovtzeff, *op cit.*, 102-4 *et passim.*

[17] *v.* Dieulafoy, *L'Acropole de Suse* (Paris, 1891). Part III, Pl. XI. It should be remarked that the beast's hind legs end in eagle's talons.

[18] *v.* Minns, *op. cit.*, Appendix Pl. V.

[19] *v.* Lessing and Mau, *Wand- und Deckenschmuck eines roemischen Hauses aus der Zeit des Augustus* (Berlin, 1891).

[20] Lessing and Mau, *op. cit.*, Pl. XIII.

[21] See also Lessing and Mau, *op. cit.*, Pls. II, III, V, VII, VIII and XI; and Nogara, *I Mosaici antichi del Vaticano e del Laterano* (Milan, 1910). Pls. X-XIV.

Digitized by Google

tortoises might be found. The border, with its lozenge-shaped design, may very well be a Chinese stuff of Han times.

PLATE III, G is an example of Ionian design modified to suit the demands of the Scythian market. The treatment of the

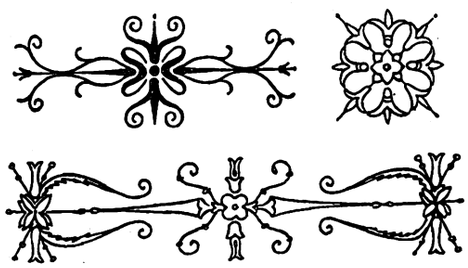


FIG. 3. STUCCO ORNAMENTS IN THE ROMAN VILLA.

horses resembles that on some of the Greek vases; but the horsemen, as Mr. Boróvka points out, are Scythian in costume and physical type. Abundant evidence exists as to the portrayal of nomadic characteristics by Greek craftsmen, notably on the famous Chertomlyk and Kul Oba vases.[22] This embroidery like the others, is done in white, brown and yellowish-red thread on a crimson ground. The horsemen wear the long embroidered double-breasted coat, the embroidered trousers and the pliable foot-gear of the Scyths. Their coiffure, too, is Scythian; and Mr. Boróvka remarks the typical tuft of hair on the forehead, though it can hardly be seen in the photograph. He describes the harness as Scythian; the disc-shaped *phalera* is specially prominent. This fragment is bordered with the palmette and bud (or cone) design which in various forms has been one of the most widely spread and often exhibited of all decorative motives. Many may not agree with Mr. Boróvka's conjecture that its origin is traceable to the holy tree of ancient Mesopotamia. Some hold that it may have arisen independently in Egypt, Assyria and Elam.[23] At any rate, the kind displayed on this embroidery is one which flourished in Hellenic and Greco-Scythian art, and there seems, therefore, no need to assign its presence here to direct contact with Archæmenian Persia.

PLATE IV, H is perhaps the most interesting of the textiles because it is the only one among those published which offers perplexing problems. The temptation is to say that it represents an archaic Chinese landscape showing Iranian influence, yet such a statement would be rash in view of the scantiness of our data. Little vestige of landscape technique exists in the Han sculptures beyond some half-dozen methods for representing trees and their foliage, but none is analogous to the clumsy fungoid form which appears here in marked contrast to the graceful tree between the rocks. Mr. Boróvka suggests that the latter combination may be an echo of primitive stone and tree worship as manifested in Minoan times. Birds of various kinds played an important part in this early cult, of which forms persisted during the early centuries of our era. Pictures of its shrines, possibly with more than fortuitous resemblance to the motives adorning this textile fabric, exist among the stucco decorations of the Roman villa aforementioned and elsewhere.[24]

Before passing to the Chinese objects, a round plaque claims attention [PLATE IV, J]. It is one of those finds which arrived in Leningrad while the *Report* was being printed, and therefore no description is given to it beyond the label "metal plaque in relief." Perhaps it is a *phalara* or harness ornament. I am not aware of any known design closely analogous to this, but it may be described as going back to an Iranian original. Some of its features recall those occurring in the Sassanian silver plate found around the upper course of the Káma. The treatment of the yak's head, the convention for hilly country and the cable border all have Sassanian parallels.[25]

A thoroughly Chinese object is the bit of textile fabric [PLATE IV, K] which, like the metal plaque, is included in the appendix of undescribed finds. It appears to be silk damask. The style of decoration has been made familiar to us by the discoveries of Sir Aurel Stein in 1914 at a cemetery site of ancient Lou-lan in the Tárim Basin. Among the figured silks described and illustrated with beautiful drawings by Mr. F. H. Andrews are several closely resembling this in general arrangement of design.[26] The basis of the pattern is a symmetric maze of undulating and voluted cloud scrolls, the spaces being filled with animal forms and Chinese characters. As in many of the Lou-lan silks, the animals are winged, thus proclaiming their Mesopotamian ancestry; but here they appear in that conventional pose of the flying gallop which, according to M. Reinach's theory, came from Mycenæan art to Central Asia and thence to China *via* Siberia, and travelled back westwards to appear in English sporting prints of the eighteenth century.[27] Apart from such foreign importa-

22 Minns, *op. cit.*, 159-162, 200-202.

23 Toscanne, *Le Lion cornu et le Palmier à Suse*, in *Rev. d'Assyriologie*, XIII (1916), 84-89.

24 *v.* Lessing and Mau, Pl. XIII *et passim* and Rostovtzeff, *Die hellenistisch-römische Architekturlandschaft* in *Mitt. d. Kais. Deutschen Arch. Instit.*, XXVI. (Rome, 1911) 1-185; and Evans, *Mycenæan Tree and Pillar Cult*, in *Jour. Hellenic Studies*, XXI. (1901), 99-204.

25 *v.* Dalton, *Treasure of the Oxus* (London, 1905), Pls. XXIV, XXIX and Smirnóv, *Argenterie orientale* (St. Petersburg, 1909), Pls. XXVI, XXVII.

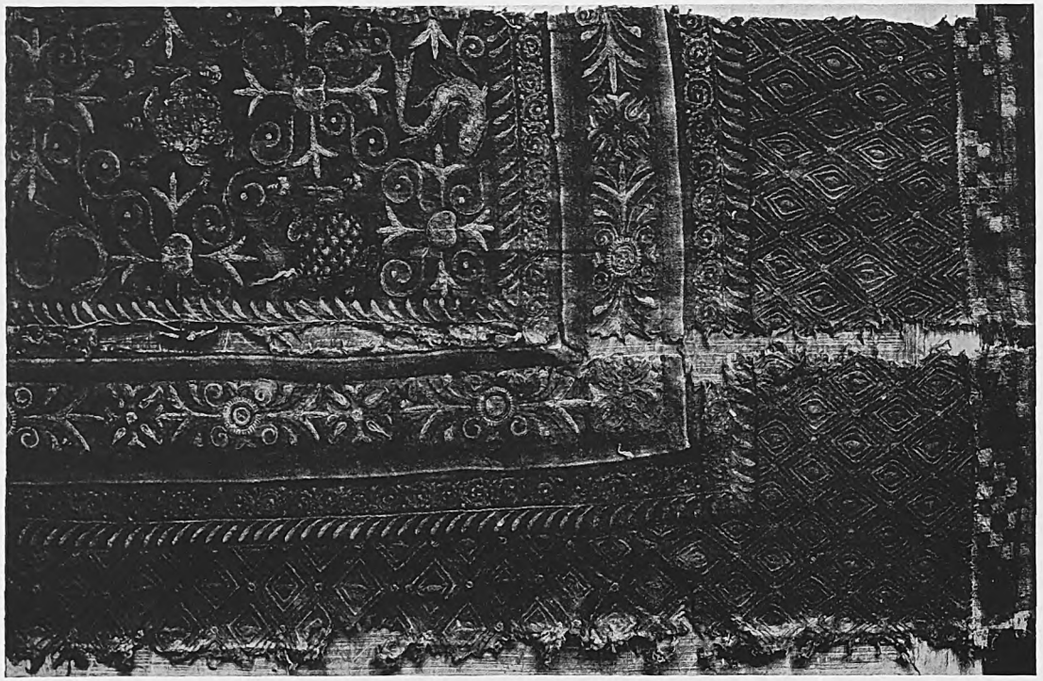
26 *Ancient Chinese Figured Silks.* Reprint from BURLINGTON MAGAZINE, July—Sept., 1920. Figs. 1, 2, 3.

27 *La Représentation du Galop dans l'Art ancien et moderne* (Paris, 1925). Revised reprint from *Rev. archéologique.*

Digitized by Google

E—

F—



—G

E—Embroidered hanging of Greek design; *F*—Embroidered carpet, combining Greek and Chinese motives; *G*—Embroidered hanging, combining Greek and Scythian motives

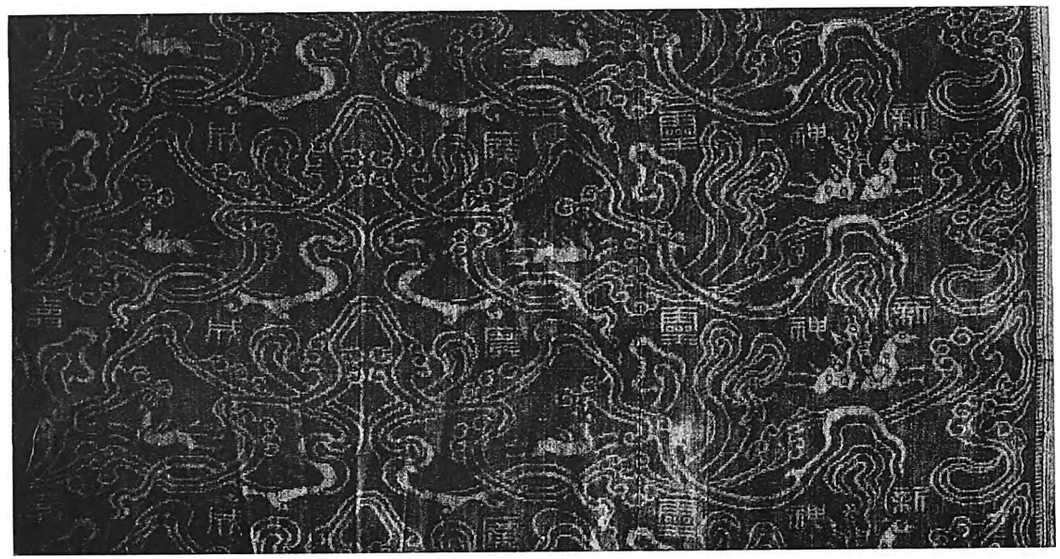
Objects recovered from tombs in Northern Mongolia, believed to date from first century B.C.

Plate III. Discoveries of the Kozlóv Exepdition

Digitized by Google

Digitized by Google

H—Silk damask, probably archaic Chinese landscape motive

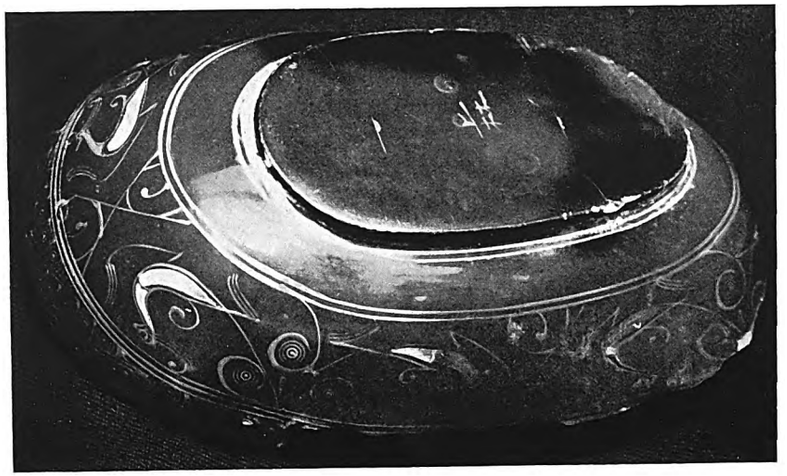


K—Silk damask with Taoist decorative motives

Objects recovered from tombs in Northern Mongolia, believed to date from first century B.C.

Plate IV. Discoveries of the Kozlóv Expedition

J—Metal plaque, showing Scytho-Siberian elements



L—Black lacquered bowl, design in red. Chinese

Digitized by Google

tions, the design of this damask is distinctively Chinese. Elaboration of cloud scrolls is freely exhibited in the Han bas-reliefs and mirrors, and in some painted lacquer of the same period discovered by Sir Aurel Stein during his Third Central Asian Expedition. There is here, too, another essentially Chinese element of Han textile decoration which has not been hitherto explored. It is the representation of Taoist myth in the elfin horsemen on the right-hand edge of the fragment. These winged and gnome-like figures appear in the Han sculptures[28] and also frequently on bronze mirrors, attributed to Han times, where accompanying inscriptions dispel all doubt as to their identity, for they are called *hsien jên,* Taoist illuminates or fairies.[29] The strange beings in FIGS. 4 and 5 of Mr. Andrews' article seem to be of this race, and I venture to think he was mistaken in calling them " sheep or goats."[30] Indeed, the design showing two of these beings kneeling on either side of a " fire altar " [FIG. 5] is a definite scene represented in Han art, and not an accidental combination occasioned by thoughtless turn-over of the pattern as he supposes. A close parallel to it occurs on one of the Han mirrors.[31] In this damask design the *hsien* horseman holds something from which ascends a cloud of vapour. Reading from right to left, the Chinese characters are *Hsin shên ling Kuang Ch'êng shou wan nien.* The left-hand edge of the stuff, bearing the characters *wan nien,* is not included in the photograph, and I am indebted to Prof. B. M. Alexeiev of Leningrad for kindly viewing the original and deciphering the last two characters. Read as it stands, the sentence presents some difficulty. Dr. Lionel Giles has suggested to me that the two characters on either side of the centre line of the design should be taken first. Thus the meaning may be : " Kuang Ch'êng renews spirituality and extends longevity to a myriad years." Such a reading is consistent with like inscriptions on Han mirrors, and with the import of characters, woven in certain of the Stein figured silks, now being deciphered by Dr. Giles for publication in an appendix to the forthcoming work *Innermost Asia.* The philosopher, Kuang Ch'êng, is a prominent figure in Taoist myth, and he is regarded as an early incarnation of Lao Tzŭ. A long passage relating to him occurs in Book XI of *Chuang Tzŭ,* which is generally assigned to the third century B.C. He is there described as having instructed the Yellow Emperor in the mysticism of Tao, explaining how he himself had preserved his spiritual and bodily vigour for one thousand and two hundred years. So this damask may reasonably be looked upon as a talisman invoking the aid of a great adept towards attainment of the immortality promised by Taoists. And the object held by the horseman may be a vial of that Elixir of Life, sought for with such feverish intensity by emperors and others in Han times and after.

The embroidery on another fragment represented in the *Report* [PLATE I, B] is only partly symmetric. Some of it may be paralleled in the decoration of ancient Chinese bronzes and jades, but there are besides some element which seem un-Chinese. Probably these are they which Mr. Teploúkhov describes as like designs of carpets made by the Kara-Kirgiz and other nomadic tribes at the present day. The winged dragon with head turned back [PLATE I, B] differs little in essentials from a type which made its appearance in Chinese art under the Han. Mr. Boróvka points to the teeth, of which the lower jaw has none, as typical of Scytho-Siberian carvings of animals, and he regards this embroidery as demonstrating the migration eastwards, *via* Siberia, of the composite monster known to us as the Chinese dragon. Mesopotamia, Greece, Iran, Scythia and Siberia all contributed their share. He traces the same evolution in this pierced jade plaque [FIG. 4]

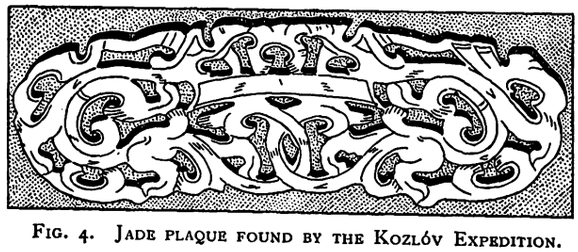


FIG. 4. JADE PLAQUE FOUND BY THE KOZLÓV EXPEDITION.

which was found together with the dragon embroidery. The two attenuated entwined dragons belong to a class common in Han relics. The birdlike beaks are noteworthy.

Another undescribed object is a painted black lacquer bowl [PLATE IV, L] of high importance inasmuch as it manifests a little-known style of decoration suited to this particular technique. The crested birds and the spirals are drawn in a spirited manner with marked economy of means. The border, divided with oblique lines, may be paralleled from the decoration of ancient bronzes [FIG. 5]. On the base are inscribed the two characters *Shang lin,* which is the name of a park to the west of Ch'ang-an in Shensi, first laid out with lavish magnificence as a royal pleasance by the founder of the Ch'in dynasty about 220 B.C. A little more than a century later it was enlarged

[28] Chavannes, *Mission archéologique dans la Chine septentrionale* (Paris, 1909), Pl. XLVII.

[29] Fêng Yün-p'êng and Fêng Yün-yüan, *Chin shih so* (1822), Section on mirrors.

[30] *op. cit.*, 10, 20.

[31] See the woodcut in *Chin shih so* of the mirror labelled *Han Ho shih hsien jên ching.*

Digitized by Google

and beautified by Emperor Wu. Then it measured some 100 miles in circuit and contained seventy palaces.[32] The pages of Ssu-ma Ch'ien contain brief allusions to the splendours of these palaces,[33] and the question arises whether this bowl may have come from one of them. Certain roof-tiles, also bearing the characters *Shang lin*, have been excavated on the site of the Park[34]; hence the surmise seems reasonable that the

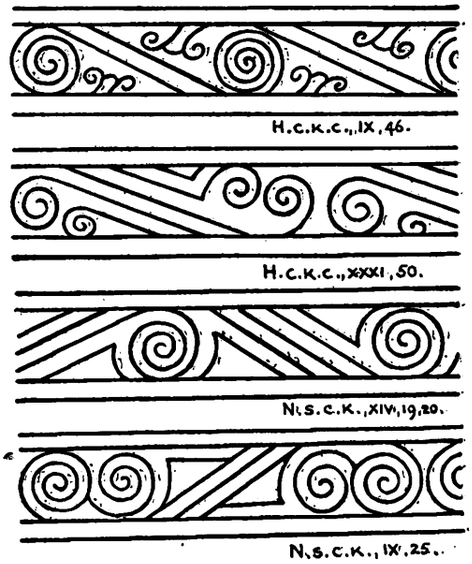


FIG. 5. DESIGNS FROM THE CATALOGUES *Hsi ch'ing ku chien* AND *Ning shou chien ku*. THE UPPER TWO ARE FROM BRONZES LABELLED CHOU; THE LOWER FROM BRONZES LABELLED HAN.

vessels destined for use within its halls may have been labelled likewise. To support this surmise the fact may be mentioned that Hsiung-nu raiders penetrated as far as the Shang lin Park in B.C. 166.[35] Doubtless they carried away much booty; though this explanation for the presence of the lacquered bowl in a Selengá tomb is hardly called for in view of the countless grants of precious things with which the Chinese from time to time tried to buy off the marauders.

An important problem is the date of the tombs explored by the Kozlóv Expedition. The writers of the *Report* put it roughly at 2,000 years ago, and from the criteria published the attribution seems warranted. The style of the textile fabrics accords with it, and on this point the close similarity is to be emphasized between the damask [PLATE IV, K] and the Lou-lan silks which Sir Aurel Stein considers probably belong to the first century B.C. Indeed, about that time, Chinese outposts at Lou-lan were in direct contact with the Hsiung-nu, and this piece of damask may have come from there. The characters figured on the silks from both Lou-lan and Mongolia are in the *li-tzu* script, used during the Han period. Nevertheless, persistence of old tradition in weaving designs should be remembered. Doubtless Han models continued in currency for many centuries. The manner of writing the characters *Shang lin* on the lacquered bowl, so far as can be seen from the photograph, is consistent with a Han attribution. Too much insistence on chronological clues derivable from a supposed connexion of the bowl with the Shang lin Park is to be avoided. The name Shang lin has remained a favourite one in euphemistic nomenclature to the present day. Concerning this question of date, both Mr. Teploúkhov and Mr. Boróvka point to some of the finds, chiefly pottery, being like those excavated by Talko-Hryncewicz in the Transbaikal District. The latter were assigned to Han times mainly because certain Chinese coins and a bronze mirror were among them. The coins are, however, of the *wu-shu* type, which was issued under various dynasties from B.C. 118 to A.D. 618, and many of them cannot be dated with accuracy within that wide range. At all events, the presence of such things has little more significance chronologically than to provide a *terminus ad quem*, and the same may be said of the Han mirror mentioned by Col. Kozlóv as associated with the Selengá finds. No final decision can be made until the fuller report on the discoveries shall appear. The possibility that the tombs are of different dates has yet to be investigated.

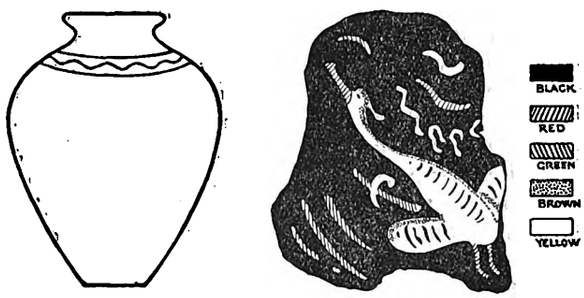


FIG. 6. POTTERY URN AND DESIGN ON LACQUER.

Unfortunately, there is reproduced in the *Report* only one decorative design which may be attributed undoubtedly to local origin, and that is on the fragment of lacquer covering the outer surface of a coffin where it rested upon a carpet. This shows simple naturalistic treatment of a goose flying through clouds, and the design is painted in green, red, brown and yellow upon

[32] Thus the dictionary *Tz'u yüan*, presumably based on *Ch'ien Han shu* (ed. Shanghai, 1905) LXXXVII *shang*, 9, as the Rev. A. C. Moule kindly informs me.

[33] Chavannes, *Mém. hist.*, II, 174; III, 587.

[34] Forke, *Die Inschriftenziegel aus der Ch'in- u. Han-Zeit* in *Mitt. d. Sem. f. Orient. Sprachen.* (Berlin, 1899), 79; Figs. 91-95. The characters on these tile-ends are of a type used earlier than the Han.

[35] Parker, *The Turko-Scythian Tribes.* In *China Review*, XX. (Hong-Kong, 1892-3), 17.

Digitized by Google

Digitized by Google

A—Madonna and Child, here identified as by Taddeo Gaddi. Panel, 67 cm. by 43 cm. (Private Collection, Munich)

B—Christ teaching in the Temple, probably by Taddeo Gaddi. Fresco. (Sta. Croce, Florence)

Digitized by Google

a black ground [FIG. 6]. The other local product pictured in the *Report* is a pottery urn [FIG. 6] encircled with a band of three lines which are almost too simple to be termed a decorative design. Certain bronze vessels of unknown purpose are mentioned briefly, and perhaps they came from the hands of local craftsmen. From criteria at our disposal, therefore, we may come to the conclusion that all the objects exhibiting high technical and æsthetic achievement were importations. This is consistent with a belief that the occupants of the Selengá tombs belonged to a rude nomadic race prone to borrow their finery from any and every source available. Their chieftains surrounded themselves with the products of Hellenic, Iranian, Scythian, Sarmatian, Chinese and ancient Siberian art and, following the customs of the horse-riding peoples of Asia, they were accompanied into the tomb with all the paraphernalia of life. Thus the discoveries of the Kozlóv Expedition add an important page to the history of cultural diffusions, and among the data they provide is concrete proof of one of the channels of communication between China and the West some two thousand years ago.

The writer is much indebted to Dr. Ellis H. Minns for kindly reading the draft of this article and making invaluable suggestions. Grateful acknowledgement is due also to Dr. S. F. Oldenburg, the Permanent Secretary of the Russian Academy of Sciences, for his courtesy in lending original photographs for reproduction.

A MADONNA BY TADDEO GADDI

BY OSVALD SIRÉN

THE comparative scarcity of panel pictures by the immediate followers of Giotto is a sufficient justification for drawing attention to the *Madonna* reproduced on PLATE A. The picture is interesting rather because of its proximity to Giotto's art than on account of its individual characteristics or of its deviating from the school tradition; and yet the artist's style is written all over it in unmistakable language. The panel seems to have survived in its original shape, though perhaps a bit has been cut off the bottom. It is distinctly pre-Gothic, rectilinear, with a flat triangular top, a rather archaic shape commonly used in Florentine art at the end of the ducento and the beginning of the trecento, but very rarely found after 1335. Giotto used it in his earlier panels, such as the Uffizi *Madonna* and the Louvre *St. Francis,* while the later works by the master or his assistants, such as the Sta. Croce *Coronation* and the Bologna Triptych, are composed in Gothic shapes. After Giotto's death, when the influence of Sienese art grew rapidly in Florence, the lighter and more graceful Gothic forms predominated in the shapes of the pictures. This alone is a good reason for dating the present picture not later than 1335, and it may well be a year or two earlier.

The general character of the figures supports the same theory; they are broad and heavy, the Madonna thick-set and stiff, the Child almost Herculean, reflecting the general aim of Giotto's figure style without conveying much of the real significance of the great master's formal innovations. It is quite evident that the artist who painted this *Madonna* tried faithfully to follow in the footsteps of his great predecessor, but he did not reach very far beyond outward appearances. Yet the formal grandeur and decorative unity which characterize his composition are unmistakable signs of his close relation to Giotto's art. The silhouette of the whole group is very impressive, and there is a strong plastic tendency in the modelling of the Child which is symptomatic of the best Florentine traditions of trecento painting.

There can be no doubt that the artist who painted this Madonna was Giotto's most faithful pupil, the much-renowned and highly appreciated Taddeo Gaddi, of whom Vasari wrote that "he always continued Giotto's manner without improving it." Taddeo's broad types and bulky forms are so well known from his frescoes in the Baroncelli Chapel in Sta. Croce, and from a number of altar panels, that it is hardly necessary to enter here into a more detailed description, particularly as I have discussed his style and various works quite extensively in my book on Giotto and some of his followers (pp. 130-156). The present *Madonna* must be counted among the artist's earlier works; it is evidently more archaic in style than the large full-length *Madonna* in the Uffizi (dated 1355) or the contemporary one belonging to Mr. Kerr-Lawson, and it may even be earlier than the small triptychs in the museums at Naples and Berlin, dated respectively 1336 and 1334. The Child bears, as a matter of fact, a strong resemblance to the young *Christ teaching in the Temple* [PLATE B], in the fragmentary fresco over the door of the sacristy corridor in Sta. Croce. This fresco, which in Ghiberti's time was already partly destroyed by the erection of a "concio di macigno," may, indeed, have been executed shortly before the paintings in the adjoining chapel of the Baroncelli. Although now in a fairly ruined condi-

Digitized by Google

tion after the removal of the plaster coat under which it was long hidden, it is a more forceful and significant creation than practically any of the frescoes in the Baroncelli Chapel. The solemn figure of the young Christ seated on the monumental bishop's throne has a statuesque quality worthy of Giotto's most famous pupil, and the heads which appear to the right are more dramatic than the figures which crowd Taddeo's later works. He is here still under the strong and dominating spell of his master. We have thus every reason to suppose that this composition was painted before and not after the frescoes in the adjoining chapel.

The execution of the Baroncelli frescoes falls, according to Milanesi (Vasari, I, p. 573, note), about the middle of the 'thirties; the order for this extensive work is said to have been given to the painter in 1332, and it is probable that Taddeo was by that time already a familiar figure in the great Franciscan church where he had been assisting his master in the execution of various frescoes and had possibly also worked independently. The earliest surviving evidence of his activity in the church may thus well be from the very beginning of the 'thirties, when Taddeo was a mature painter of some thirty years of age. Accepting this approximate date for the fresco fragment described above, and considering our general observations as to the shape and stylistic character of the *Madonna* picture, we are led to the conclusion that it may have been executed somewhere between 1332 and 1335—that is to say, earlier than any of the hitherto known *Madonnas* by Taddeo Gaddi.

TWO ANGLO-VENETIAN GLASSES

BY HERBERT READ

MR. JOSEPH BLES has recently added to his collection, which is on loan to the Victoria and Albert Museum, the covered glass goblet reproduced here on PLATE A.

At first sight one would not associate this elaborate object with an English origin, but there is, in fact, little doubt that it is a product of one of the London glass-houses of the latter part of the seventeenth century. It has been chemically tested and must have been made, as one would estimate from its appearance, from the material known as glass of lead. This was an English invention of about 1676-1680, and one which, for certain technical reasons, could not at that time flourish elsewhere.[1] The form of the goblet, of course, is foreign, but this fact presents no difficulties: "The foreign artist glass-makers" were welcome guests to our shores at the time in question. Ravenscroft, one of the early monopolists, learnt his trade from an Italian, Seignior De Costa, of Montferrat,[2] and a certain Rossetti was working at the Vauxhall glass-house before 1670.[3] Mr. Buckley records other names and says of them: "It is the presence of these foreign artists in London at this time which, it is thought, accounts for the distinctly Venetian and artistic appearance of many of the best English glasses surviving to us from this period. They introduced, with considerable success, into the English glasses many of the Venetian details, to which they had been accustomed when they worked at home in different and more tractable metal." Not long ago an important fragment of this Venetian style was found by Mr. Buckley himself at Norwich and presented by him to the Victoria and Albert Museum. It shows a stem almost identical with the one now illustrated—a four-lobed openwork design consisting of two thick twisted strands crossing two plain serrated bands. The "metal" in both cases is glass of lead, of that slightly striated or oily look so characteristic (though not peculiar to) the earliest glass of lead, and this fact is sufficient to prove an English origin for these glasses, unless we discover fresh evidence of the early spread of the secret of the new invention to the Continent (and this is not likely, for, as Mr. Buckley has pointed out, "the lack of fuel for the furnaces and of proper clay for the glass-pits, must at this time have proved an almost fatal handicap to the foreigner attempting to make English flint-glass").

Another glass that may be associated with the newcomer is one presented to the British Museum with the Slade Collection in 1869 [PLATE B]. It will be seen that it is very similar in form, and the metal is of exactly the same kind. In this case, however, we have a complication in the form of a Dutch inscription and the engraving of a ship in the process of building. The ship is inscribed VELZEN on the prow and the inscription reads:—

Op het Honderdste Schip, genæmd Velzen door Mr. Willem Theunisz Blok ten dienst
van d'e: O, i. compagnie volbouwd, den 30 iunÿ 1757 van de werf te water geloopen

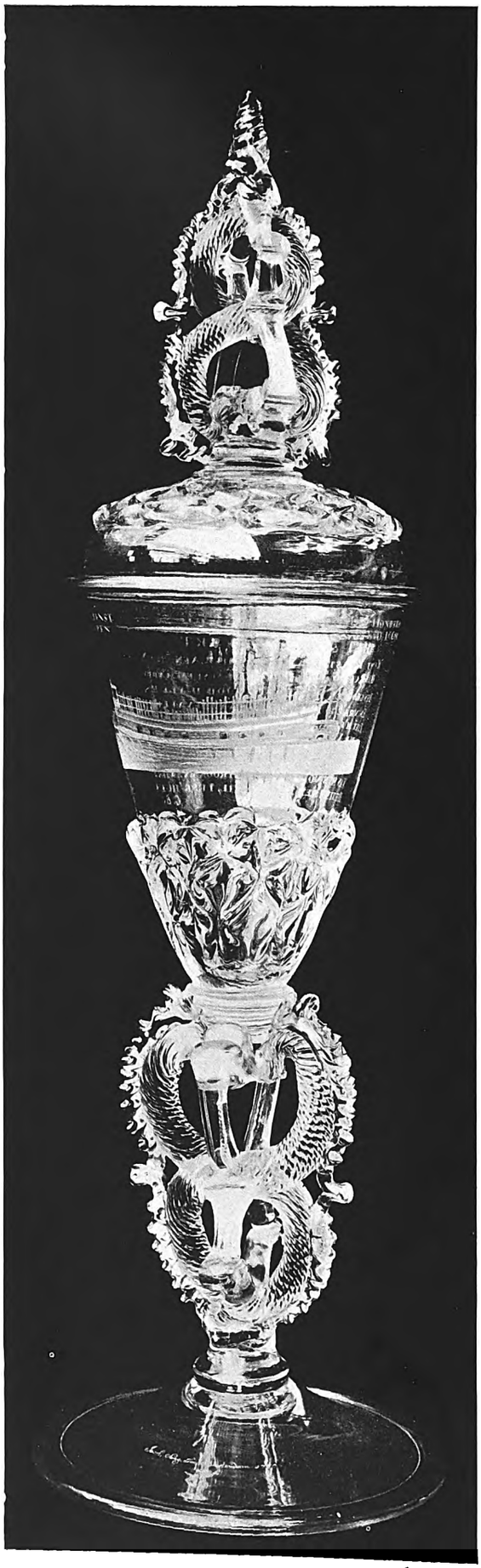
[1] Cf. Francis Buckley, *A History of Old English Glass*, London, 1925. p. 31. Hartshorne (*Old English Glasses*, p. 40) quotes authority for a contrary statement (H. Schuermans, Lettre VII, p. 323, *Bulletin des Commissions Royales d'Art et d'Archéologie*), but even if the English invention soon passed into Holland, it is not evident that the manufacture of glass of lead ever became established there until comparatively late in the eighteenth century.

[2] *Ibid.*, pp. 25 and 32.

[3] *Ibid.*, p. 32.

Digitized by Google

A—Covered glass goblet; Anglo-Venetian, late seventeenth century. (Bles Collection, Victoria and Albert Museum)



B—Covered glass goblet; Anglo-Venetian, late seventeenth century; with engraved inscription in Dutch signed, "Jacob Sang, fec. Amsterdam, 1757." (British Museum)

Two Anglo-Venetian Glasses

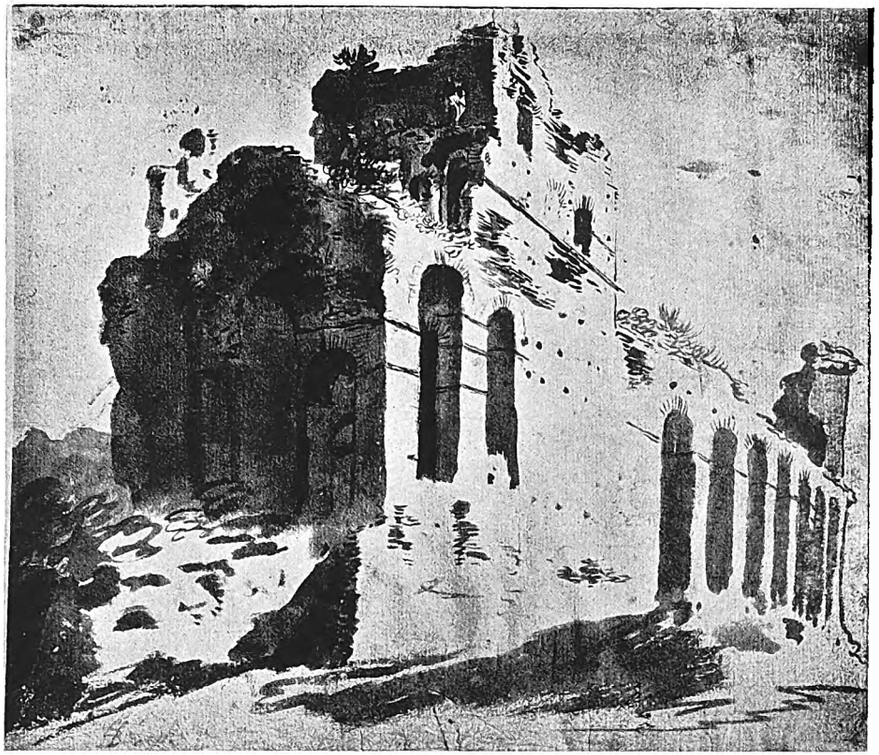
Digitized by Google

Digitized by Google

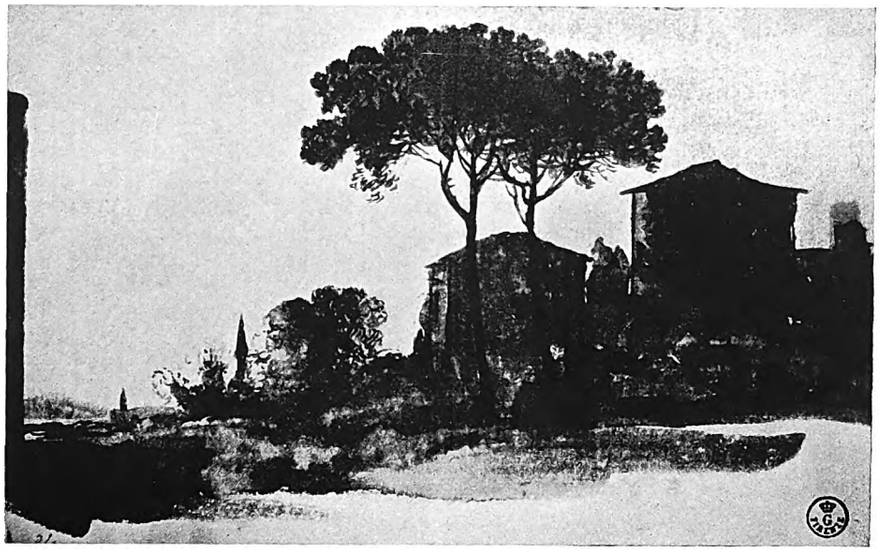
Digitized by Google

A—Study for *Tobias and the Angel,* here identified as by Adam Elsheimer. Drawing. (Mr. Charles Clarke)

B—*Tobias and the Angel,* by Adam Elsheimer. (National Gallery)



C—*Near Porta Metronia, Rome,* by Bartholomeus Breenbergh. Drawing. (Christ Church, Oxford)



D—*Houses and Pines,* by Gaspar van Witel. Drawing. (Uffizi, Florence)

Plate I. Pseudo-Claude Drawings

Digitized by Google

HET SCHIP SPREEKT.

KOMT KONSTANAEREN HIER, AEN'T Ÿ,
DE BAES VAN INDIESCH-MAETSCHAPPŸ,
DEN GROOTEN BLOK, DIE NOOD Ü ALLEN,
EN VRAEGD EEN IEDERS WELGEVALLEN?
ZIET M'EERST RONDOM, DAN BINNEN BOORD,
'K BEN VELZEN, DAT ELKS OOGBEKOORD:
HET HONDERDSTE VAN'S MANS GEBOUWEN
WIE STAROOGD NIET, OP'T BLŸDE AENSCHOUWEN
VAN MŸN VOLMAEKTEN STROOK EN ZWIER?
DIE TIMM' REN LEEREN WIL, LEER 'HIER!

G. B.

This may be translated as follows:—

On the 100th ship, the "Velzen," built by Mr. Willem Theunisz Blok for the service of the East India Company, launched June 30, 1757.

The ship speaks:

Come hither, craftsmen, to the Y,
To the chief of the India Company
The great BLOK (i.e., "block"), who invites you all
And asks the pleasure of each one.
First look round about me, then on board,
I am the VELZEN, the cynosure of all,
The hundredth built by this man.
Who does not stare, at the joyful (blithe) sight
Of my perfect trimness and grace?
Who would learn (ship-) building, let him learn here.[4]

The glass is signed in diamond-point on the foot: *Jacob Sang, Fec. Amsterdam,* 1757. This Jacob Sang is an engraver of some renown, and was most probably a brother of Joh. H. Balthasar Sang, one of a famous family of glass-engravers who worked at Brunswick from about 1725 to 1750. Several of Jacob Sang's engraved glasses are known and are recorded by Dr. Schmidt.[5] Most of these seem to be of a more elaborate type; the one illustrated by Schmidt from the Mühsam Collection, has an elaborate rendering of the legend of Diana and Callisto.[6] whilst another in the Stuttgart Museum has a portrait of the Emperor Joseph II surrounded by very elaborated scrollwork.[7]

Despite the Dutch inscription and engraving, and the name of the engraver, and the date of the engraving, there need be no hesitation in recognizing this glass as of the same origin as the Bles goblet and therefore ascribing it to an English glass-house of the latter part of the seventeenth century. There is no lack of this particular type in a less elaborate form, and the existence of an export trade of glasses from England to Holland at this period is not denied. It may be a matter for wonder that a glass of such delicacy should have survived some fifty or sixty years and then be engraved in another country. But in the circumstances, the evidence of the material itself must be decisive.

It should be borne in mind, however, that not all glasses of this type are of seventeenth century date. Fairly late in the eighteenth century there was a revival of the Venetian style, and a mug-shaped goblet in the British Museum with a cover surmounted by a bird, very similar in type to the bird on Mr. Bles's goblet, is a case in point. This goblet has an inscription dated 1789, and there is no doubt that this is the proper date of the glass. The material and somewhat clumsier workmanship are sufficient to show this, but the superficial characteristics are deceptively similar.

[4] From information kindly supplied by Mr. J. F. L. de Balbian Verster of Amsterdam, it appears that Willem Theuniszoon Blok was chief shipwright to the Dutch East India Company at their Amsterdam depôt. He was born in 1684, and other tributes to his skill are known, and these also make a pun on his name. The "Velzen" was named after a village near Amsterdam. She made several voyages to the Indies and sailed for the last time from the Texel in 1771.

[5] Robert Schmidt, *Das Glas,* Berlin, 1922, p. 363.

[6] *Die Gläser der Sammlung Mühsam,* von Robert Schmidt, Berlin, 1914. No. 233, Tafel 28.

[7] Illustrated by Christian Scherer. "Die Hofspiegel- und Kartonfabrik zu Braunschweig," *Der Kunstwanderer,* 1/2 Januarheft, 1926, p. 186 and Abb. 8.

PSEUDO-CLAUDE DRAWINGS

BY ARTHUR M. HIND

IT is remarkable that in the largest collection of Claude drawings known, that of the British Museum, there should be so small a proportion of sheets on whose authenticity doubts can be cast. The majority came, indeed, from a very good source, a volume acquired by Richard Payne Knight, which had been found in Spain and may possibly have been one of the volumes of drawings originally in Claude's studio and mentioned in the master's will. Even so, volumes of the sort not infrequently contain drawings by contemporaries, and offer no certain basis for authenticity. But Claude was a master with few pupils, and this category may on that account, if for no other reason, have been very limited. And of the nine Payne Knight drawings which I have rejected in the British Museum Catalogue, some may, of course, have come from Payne Knight's earlier acquisitions and not from this volume, for there is no record of its contents. Apart from these nine there is only one other Museum drawing which I have ruled out, apparently from the Cracherode Collection (317). Of the ten rejected drawings, one is very near the style of Paul Bril (314), another is possibly by Breenbergh or Wals (315), two resemble Herman Swanevelt or Jan Hackaert (Nos. 318 and 319), three are certainly by Pierre Patel (Nos. 320-322), one, which I shall discuss at greater length, is probably by Gaspar van Witel

Digitized by Google

(Vanvitelli) (No. 323), and two are still indeterminate (316, 317). Beyond these I feel no doubts except in about half a dozen cases which I have mentioned in my catalogue, where the balance is for the most part in favour of Claude's authorship.

Apart from Paul Bril, the artists mentioned above are amongst the most likely authors of drawings on the border-line of Claude's manner, and to these I would add the names of Elsheimer, Poussin, Jan Asselyn, Jan Both, and Gaspar Dughet, as all liable on occasion to be confused with Claude in their drawings.

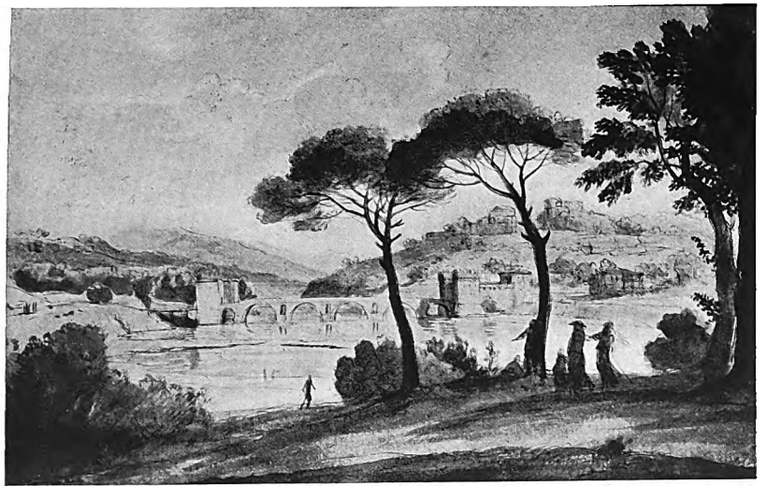
The most remarkable of the Pseudo-Claude drawings which I shall discuss, and the most interesting for the light it sheds on the origins of Claude's style of draughtsmanship, is the *Tobias and the Angel* in the collection of Mr. Charles Clarke [PLATE I, A]. The drawing originally belonged to Benjamin West and Thomas Lawrence, was probably accepted as Claude by both these connoisseurs, and figured under his name in the Paris Exhibition of French Landscape, 1925 (Catalogue No. 498). There is little doubt, however, that it is an original study by Adam Elsheimer for his picture in the National Gallery [PLATE I, B]. The figures in the picture have been made larger in proportion to the composition than in the drawing: added emphasis is thus laid on the subject, and an expression of large dignity lent to a small picture. There are many other instances, e.g., the *St. Christopher,* at Berlin, in which Elsheimer uses the same means of achieving largeness of effect. It might, of course, be advanced against the present suggestion that the connexion with the National Gallery picture does not invalidate the old attribution, and that Claude is merely playing a variation on a theme by Elsheimer, reducing the figures to a more harmonious relation to the landscape. This, however, seems to me untenable in face of the character of the figures. Claude's figures are generally angular if not awkward, though when on a small scale, they generally fit perfectly into the composition. They never show the curving and rhythmic character seen in this example, and it is just this quality which is seen again and again, in Elsheimer's drawings. The greatest collection of these in the Städel Institute at Frankfort offers many analogous examples.[1] Without knowledge of the few landscape drawings by Elsheimer in the same collection, one might still remain in doubt in deference to the quality of the landscape, which is so manifestly near to Claude. But an *Extensive view of Hill and Plain,* No. 169 in the Frankfort series, is one among others to clinch the attribution. There is a certain repetition of conventional curves in the treatment of distant foliage, which is far less significant and varied in touch than Claude's undoubted work. But when all is said to emphasize the difference, Claude could still have found no nearer inspirer of his draughtsmanship than Elsheimer, as he certainly had no truer forerunner than the same master in the more spiritual atmosphere of his work.

I have already referred to the fact that one of the drawings in the British Museum attributed to Claude (314) is rather in the manner of Paul Bril, who was two generations senior to Claude. But I cannot imagine this particular example being now attributed to Claude by anyone fairly conversant with the master's style. But there are several examples of Bril's work quite late in his life, when he undoubtedly felt the influence of his junior contemporaries, Elsheimer and Domenichino, which might have been confused, were it not for signatures or traditional attributions (see e.g., Anton Mayer, *Das Leben und die Werke der Brüder M. und P. Brill,* Leipzig, 1910, pl. LVI, b, for a drawing in the Louvre dated 1623). But Breenbergh is more dangerously near, and I can point to one drawing of his, the *Porta Metronia,* in Christ Church Library, Oxford, FF. 12 [see PLATE I, C], which has been catalogued as Claude, in spite of a perfectly genuine signature of Breenbergh. But the signature in black chalk, which can be seen on the reproduction in the lower left, had been sufficiently rubbed to elude casual observation, and the style of the drawing is sufficiently related to excuse the attribution to Claude, which probably goes back to the eighteenth century.

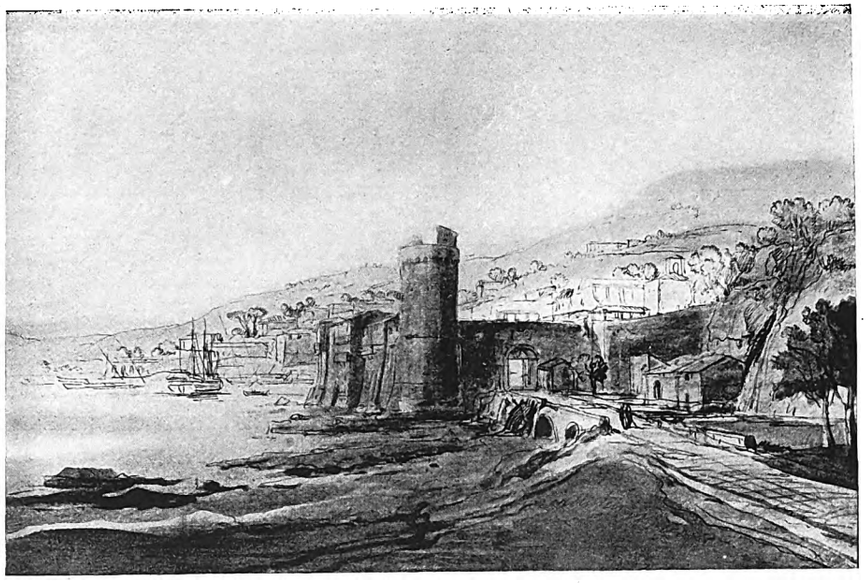
In speaking of architectural drawings, I would refer to one group in which the distinction between Claude and Poussin has not always been easy to decide. The most remarkable example is the *Palazzo Chigi, Ariccia,* in the collection of Mr. Henry Oppenheimer (reproduced by the Vasari Society, 2nd Series, II, 18), which bears an old attribution to Poussin. It is a drawing of great beauty in its simple massing of light and shade, and though in view of the character of the French inscription as well as the quality of the drawing, I incline to consider Claude the more probable author; nevertheless, I do not regard the question as finally settled. The other drawings which are most nearly related are the *Temple of Portunus* (?) *(the Round Temple, near S. Maria in Cosmedin), Rome* (British Museum, Claude Exhibition, No. 376), *Buildings in Rome* (Christ Church, Oxford, FF.8; Colvin, *Oxford Drawings,* III, 34) and *Italian Buildings* (Albertina, Braun 71067), all of which are attributed to Poussin. Monsieur Louis Demonts

[1] See H. Weizsäcker. *Die Zeichnungen Adam Elsheimers im Skizzenband der Städelschen Kunstinstituts,* 1923

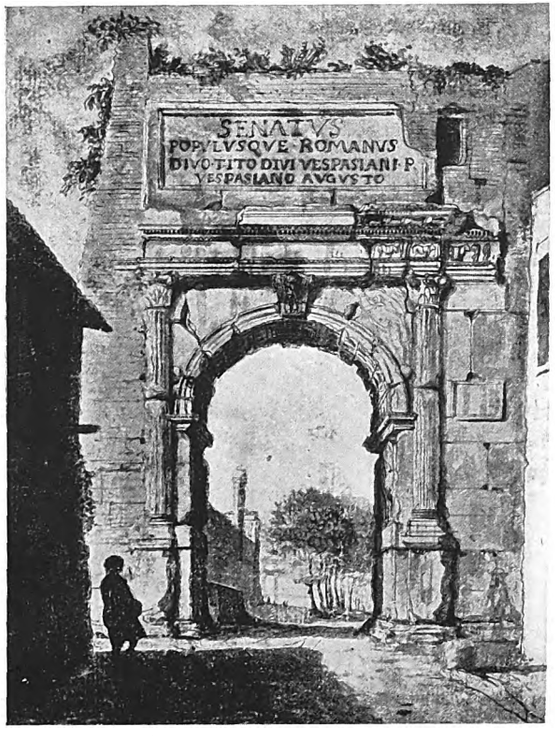
Digitized by Google



E—Landscape Composition, by Gaspar van Witel. Drawing. (British Museum)



F—Italian Sea-Port, here attributed to Gaspar van Witel. Drawing. (Munich)



G—The Arch of Titus, here attributed to Gaspar van Witel. Drawing. (British Museum)

H—The Arch of Titus, by Gaspar van Witel. Signed and dated 1714. (Walsingham Abbey Sale)

Plate II. Pseudo-Claude Drawings

Digitized by Google

Digitized by Google

regards the first two of these as by Claude, also Mr. Oppenheimer's drawing, while he suspects that the third as well as other examples in the Albertina, may be by Pierre (Jean?) Lemaire (called Lemaire-Poussin) (1597-1659), who was a close follower as well as a copyist of Poussin at Rome. Personally, I cannot agree in regard to the Oxford drawing, for I see no reason to doubt its old attribution to Poussin, or that of another *View in Rome,* also in Christ Church Library (FF. 9). But my very disagreement on this point emphasizes the difficulty of the problem, which I cannot at present bring to a satisfactory conclusion even in my own mind.

In relation to the uncertainty of distinction between the work of Poussin and Claude, I would note two further attributions of M. Demonts in his *Dessins de la Collection Bonnat au Musée de Bayonne,* I (1924). His No. 32, attributed to Claude, is a study of trees in exactly the same style, and possibly from the same series, as two drawings in the British Museum by Poussin (Claude Exhibition, Nos. 371 and 372), and I have no doubt that they are all by Poussin. The foliage shows more purely conventional curves for leafage, and less variety and significance than are found in Claude's tree drawing. And No. 42 in the same series of reproductions, *A Study of Tree Trunks and Foliage,* called Poussin, has more of the sensitive and significant character of Claude, to whom I should be inclined to attribute it.

The drawings of Poussin's pupil, Gaspar Dughet, are for the most part easily distinguishable from Claude. They are generally harder in touch, and more uniformly conventional than Claude's. But at his best he is nearer than Poussin to Claude in the treatment of trees and foliage, witness a fine drawing of *Tivoli* in Lady Lucas's collection, reproduced by the Vasari Society, 2nd Series, III, 17. Apart from the old attribution to Gaspar Dughet this drawing might have passed almost without question for Claude.

Herman Swanevelt, who is reputed to have been Claude's pupil, Jan Asselyn and Jan Both, all three produced many drawings which reflect Claude's style at a distance, but few which could pass as the master's work, Swanevelt's least of all. Jan Asselyn generally drew in black chalk or the pen and Indian ink and grey wash, and there is little in his drawings of this type to compare with Claude. But a drawing such as the *Ponte Lucano* in the Bonnat Collection, Bayonne (reproduced, L. Demonts, No. 16), done in pen and bistre and wash shows, if the attribution is correct, how nearly he could approach the master on occasion.

Jan Both is equally distinct in manner in his pen drawings, his pen and bistre being generally washed in grey, and the foliage being treated in characteristic short and angular touches. But a few drawings seem to show another phase in his style of drawing nearer to Claude. One of these, a *Stream with precipitous Banks,* is in the Uffizi and reproduced as No. 14 in the *Disegni della R. Galleria degli Uffizi,* 1912-21, Ser. I^ma^, Fasc. 4^to^. Realizing this phase I should be inclined to regard as his a drawing of the *Ponte Molle,* attributed to Claude in the Albertina (reproduced, Braun, 70970). It gives the Ponte Molle from the same point of view, and with practically the same boats (without the figures), as in Jan Both's etching, D.5. There is another drawing called Jan Both, in the Teyler Museum, Haarlem, which corresponds more closely with the etching in figures and other details. In some respects it is lamer than the etching, so that I am not completely convinced that it is not an early copy of the etching. The chief variations in this drawing and the etching from the Albertina drawing, apart from the addition of the figures, are the omission of the trees on the further bank, changes in the battlements of the towers, and in the stone coping beside the approach to the bridge. They are modifications that might well have been made in composing the final subject, and the Albertina version, if by Both, is probably his drawing from nature.

The last painter whose work I propose to discuss is a follower of a later generation, who lived well into the eighteenth century, i.e., Gaspar van Witel. He was born at Utrecht in 1647, but went early to Italy and worked chiefly at Naples and Rome. He is generally known by the Italianized form of his name, Vanvitelli, was called Pictoors in the Roman Bent, and nicknamed Gaspar degli Occhiali (Gaspar of the Spectacles). His drawings are on occasion as near as any to Claude, and probably pass in many collections under the master's name.

The closeness of the resemblance is well exemplified in a beautiful drawing in the Uffizi, a *Silhouette of Houses and Pines,* which is here reproduced from the series of *Disegni della R. Galleria degli Uffizi,* 1912-21, Ser. I^ma^, Fasc. 4^to^, No. 25 [see PLATE I, D].

But to come to examples of his work which are credited to Claude, two of the most attractive are in the Graphische Sammlung, Munich, a *Landscape with a Town on a Hill* and a *Small Italian Seaport* [see PLATE II, F]. They were both reproduced as Claude in Wilhelm Schmidt, *Handzeichnungen im Kupferstichkabinet zu München,* IV, 79 and 80; and a *Study of a Bridge,* reproduced in the same publication (III, 58) might also be Vanvitelli rather than Claude. They are drawn in pen and bistre, with

Digitized by Google

light washes of water-colour and some body-colour. Comparison with a *Landscape Composition with a Bridge suggested by the Ponte Molle* [see PLATE II, E] which was presented to the British Museum by Mr. Campbell Dodgson in 1915, renders the attribution of the two first Munich examples certain. The Museum drawing is not signed, but bears an old attribution (*Gasparo van Witelly*), an attribution entirely confirmed by signed examples such as a *View of Poggio San Lorenzo,* dated 1715, in the collection of Mr. Henry Oppenheimer. A drawing of the *Approach to a Fortified Town* (9¾ x 8 inches; pen and bistre, water-colour and body-colour), in the collection of Mr. Randall Davies, has distinct resemblances in colour and treatment of foliage to the Munich example, IV, 79, and may also be attributed to Vanvitelli.

The last drawing I wish to discuss and reproduce is the well-known *Arch of Titus,* from the Payne Knight Collection in the British Museum (B. M. Catalogue, No. 323; see PLATE II, G). The old attribution has not hitherto been questioned and the drawing has generally been regarded as a capital example of Claude's work. Nevertheless, even if one admitted the soundness of the tradition, one would be driven to regard the drawing as entirely isolated in its full palette of body-colour from the mass of Claude's work. But further evidence seems to me to render it extremely probable that Vanvitelli again is the author.

In the first place this use of full body-colour points to a later date than Claude, and its general tone is consonant with the two drawings in Munich (IV, 79 and 80), though these show less body-colour. In the second place the figures are hardly like Claude, while the one lightly indicated on the right is closely paralleled by those in the British Museum Vanvitelli *Landscape Composition with a Bridge suggested by the Ponte Molle* [PLATE II, E]. And finally the attribution finds a strong support in a picture of the *Arch of Titus,* signed and dated 1714, which was sold at Christie's in the Walsingham Abbey Sale, November 25, 1921 [see PLATE II, H]. In this picture the arch itself is seen from the same point of view; and the line of trees beyond is in practically the same condition as in the so-called Claude drawing, which hardly favours a difference of at least thirty-three years. That the subject is widened to show more of the garden of the Casino Farnese, once on the slopes of the Palatine; that the Tower of the Capitol is added beyond the Trees, and that the figures are differently placed, are natural modifications for an artist to make in the course of his composition. Some of the reliefs are not shown in the drawing, but this is no doubt the draughtsman's economy; the tablet on the right of the arch which is unbroken in the drawing is fractured in the picture—probably a picturesque device to avoid repetition of straight lines, and analogous reasons may have led the painter to omit a projecting piece of the masonry on the top of the arch. The figures, though differently disposed, are similar in character in each, the man furthest left in the picture being especially comparable with the lightly indicated figure in the drawing.

Altogether I have little hesitation in adding this to the list of Pseudo-Claude drawings, and restoring it to the honour of Vanvitelli.

SANDRO BOTTICELLI

BY ROGER FRY

BOTTICELLI was a painter of genius. His genius was of so peculiar a kind that in the fullness of time his name came to be a symbol and a standard—a standard round which rally the adherents of a particular theory of art and even of a particular view of life. The influence of this towards the end of the nineteenth century in England was immense. Paterism was almost synonymous with Botticellianism. It could only have arisen in Protestant, sectarian and Philistine England, where the culture of æsthetic sensibility had to be reinforced by the sense of exclusiveness, by the joy of belonging to the small band of the elect. The spiritual sensuality of Botticelli satisfied more perfectly than any other expression of feeling the aspirations of this devoted band. Herbert Horne was brought up in this sectarian atmosphere, and it is a measure of the force of his intellect and his objectivity that his great work on Botticelli betrays no direct trace of this attitude: is, indeed, just by its reticences and abstentions, an eloquent protest against such a view. The excessive austerity and dryness of that book is dictated, no doubt, by an æsthetic ideal, but it is no longer the Paterian ideal. With Pater, feeling found its end in an exuberant richness of expression; with Horne, a profounder, more passionate feeling must be translated into patient research and the dry, precise statement of hard-won facts. Horne was a poet who, out of a kind of Quixotic bravado, posed as a dry-as-dust. He even, I think, gained a fresh secret pleasure from seeing how many people were taken in by the pose. To some extent Mr. Yashiro is the latest and most evident victim of Horne's mystification.[1] He

[1] **Sandro Botticelli.** By Yukio Yashiro. Vol. I, 267 pp. + frontispiece in col.; Vols. II and III, 290 pl. (Medici Society.) £15 15s.

Digitized by Google

says: " Horne's big volume is an admirable encyclopædia of Botticelli. To be frank, however, this incomparable book leaves me cold, and I doubt if Horne did not take more genuine interest in documentary research among archives than in the æsthetic contemplation of Botticelli's works." To those who knew Horne, who recognized his incomparable subtlety and directness of response to the precise quality of any work of art he encountered, who knew what he denied himself to gratify this passion, such a view is the exact opposite of the truth. Horne's love of archives was precisely the measure of his sacrifice to the idols of his devotion. Nothing easier, less costly, than the precise truth in so far as it was attainable was a worthy offering at the shrine. There, in his passionate æsthetic devotion, is the secret of Horne's formidable learning.

So if Mr. Yashiro represents the coming age of criticism it is once more to be an affair of the heart, and naturally Botticelli offers himself as the most promising field for such a venture. The fact is that Botticelli, whether he was himself fond of literature or not, became by reason of his special and peculiar gifts the chosen vehicle for the expression in visible form of the literary ideas of the Medicean circle. He represents the culminating point of that intrusion of literature into the domain of painting which drove, as it were, a wedge into the Florentine art of the fifteenth century, dividing Masaccio at the beginning from Fra Bartolommeo at the end. Or, to adopt another image, the main current of Florentine art inaugurated by Giotto, revived by Masaccio and Castagno, was turned aside by this literary invasion and was only taken up again after a considerable interval by the artists of the High Renaissance.

In the meanwhile Florentine art became curious, interesting, and expressionist. That this movement went alongside of a new kind of realism implies no contradiction, for there is realism and realism. There is the realism of Giotto and Masaccio which envisages the main plastic relations of solid volumes, and this is in spirit generally opposed to the realism of painters who are curious about unfamiliar details of Nature, about the forms of flowers, birds, and animals, and who may in their search for this entirely overlook that more generalized plastic realism which is the mark of the greatest art.

The Florentines, of course, never so completely lost sight of the general plastic relations as the North Italians did. No Florentine was ever so merely " curious " as Pisanello; but the strong literary bent of the group that centres round Botticelli inclined them towards the minor realism in so far as they looked for themselves at Nature.

So that perhaps after all Mr. Yashiro, whose outlook is essentially literary, who seeks above all for the overtones and symbolic suggestions of painting, is better fitted to enter into the spirit of Botticelli's art than Horne was by the time he wrote his book. Horne was led to Botticelli by his early Paterian upbringing, but his life-long study of the Florentine spirit really led him in another direction. He became more and more responsive to purely plastic impressions, so that he unconsciously emphasized that which Botticelli owed to his Florentine training, and came perhaps to under-estimate the extent to which Botticelli's peculiar genius turned him aside from the central tradition. Horne ended by regarding the *St. Augustine* of the Ognissanti, with its " aria virile," as the culminating point of Botticelli's art. Mr. Yashiro, on the other hand, welcomes most Botticelli's personal deviations into the realm of poetic and mystic ideas.

This, no doubt, is the justification of Mr. Yashiro's study; but it accounts also for the fact that his reliance on vague impressions makes him a very insecure guide to the clear understanding of Botticelli's art. He is so pleased to expatiate upon his own subjective impressions, he follows at such length what the Freudians would call his " free associations " with the ideas suggested to his mind, that as we attempt to follow him we lose all contact with fifteenth-century Florence and the mysterious lover of practical jokes who lived in the Via di Monte Oliveto and quarrelled with the hosiers next door.

In some ways the most interesting parts of Mr. Yashiro's book are those where he compares Botticelli's art, or rather his own impressions of that art, with that of his own country. It is, in the main, with regard to landscape, flowers, and shells in Botticelli's pictures that he finds at once affinities and differences which are illuminating. For Botticelli's attitude to Nature as revealed in his paintings, Mr. Yashiro invents the term " decorative-spiritual." He says: " The word ' imaginative ' is not sufficient to describe this conception of landscape, because the essential feature in it is not the free activity of imaginative power alone, but also (did he not not mean ' rather ' ?) the imaginative activity which starts from non-plastic, non-descriptive, decorative functions of colour and tone. What makes Botticelli extraordinary in European art, and nearer akin to the Oriental artist, is that in his fundamental ideas he was non-plastic."

There is a certain truth in this. Botticelli's personal predilections did, no doubt, lead him away from the great plastic conceptions of Masaccio, but in this he shared the tendency of the day. None the less, he had absorbed too much from Pollajuolo's teaching ever quite to

Digitized by Google

lose sight of plastic values. As compared with the greater Florentines he is non-plastic; as compared with almost all non-Florentine artists he is plastic. One has only to think of his contemporaries elsewhere, of Carpaccio, of Benvenuto di Giovanni, of Neroccio di Landi, or even of his Florentine rival Ghirlandajo, to find Botticelli a master of plastic form. But his emphasis on this half-truth shows clearly both why Mr. Yashiro chose Botticelli for the object of his devotion and why he fails more or less to apprehend what Florence really stands for in the history of the European spiritual drama. Even Chinese art has for many centuries lost sight of that purely plastic expression which it once practised, and one may doubt whether Japan ever really attained to it, so that the typical attitude of Orientals to art has become one which dwells in the world of associated ideas. For them the value of the work of art always resides largely in its suggestions and references, in what it calls up rather than in what it expresses directly. This is, of course, the typically English attitude, the attitude of Pre-Raphaelitism in particular, but it is not the attitude of the great European tradition. It is from this point of view, then, that Mr. Yashiro criticizes, often with a delicate poetical and discriminating sensitiveness, Botticelli's art. It is from this point of view that he declares him the greatest flower painter that the world has ever produced. Now from what I call the central European position such a phrase has no meaning, or rather the greatest flower painter would be the greatest painter, since for us the point of departure is indifferent. We do not say that Rembrandt was the greatest painter of butcher's meat that the world ever saw, because what he reveals in his " flayed ox " has nothing whatever to do with a carcass. How far from such an attitude Mr. Yashiro is we gather from such a phrase as this :

> The " Sensuous " flowers " decoratively " arranged; from the combination of these two characteristics comes out the third characteristic of Botticelli's flowers, which I call the " sensitive flower," flowers with a soul . . . . Flowers are, if anything, eyes, through which the soul of Nature looks out.

Botticelli undoubtedly lends himself, and has always done so, to such divagations, but anyone who has penetrated a little into the atmosphere of fifteenth-century Florence will realize how astonished poor Sandro Filipepi would have been to hear them.

One justification of this sumptuous work is sufficiently evident—namely, the series of illustrations which fill two out of the three volumes. The novelty in these lies in the number of separate details which are reproduced on a large scale in the case of all the more important works. It is undeniable that the concentration of attention on a single hand or head, which this method of presentation involves, does give a new understanding of certain aspects of an artist's genius, and this has a special value in Botticelli's case; for Botticelli's personal feeling was so strong that it pervaded every part of his work. Not only how he painted, but what he chose to paint, is part of our concern. He calls on us by the choice of his ornaments and accessories—the flowers that cover his spring meadows and the ornaments on his Madonna's robes—to share his personal enthusiasms and predilections, so that in peering into the details of his pictures we are really following his lead.

The method of reproduction by which we are thus made free of many parts of Botticelli's larger paintings is more open to criticism. The Medici Press have carried them out in collotype, which undoubtedly has a much pleasanter appearance than the ordinary half-tone, but it has the disadvantage of a certain dull greyness of tone everywhere. In many cases the printing does not seem as perfect and as strong as it should be.

But whatever their defects, one must admit the great advantage to lovers of art which this lavish illustration of Botticelli's œuvre affords, and this, as I say, is the first and most obvious justification of Mr. Yashiro's work. The next question naturally is, what new material has the author brought to our knowledge of Botticelli's work. The identification of the *Trinity* in the collection of Lord Lee of Fareham as the long-lost altar-piece which Botticelli painted for the nuns of Sant' Elizabetta delle Convertite is by far the most important (*vide* THE BURLINGTON MAGAZINE, February, 1925, Vol. xlvi, p. 157). In spite of the fact that the attendant cherubim are by the hand of a feeble pupil, that is, I believe, an undoubted work of the master's. Probably Mr. Yashiro is also justified in his suggestion that the four panels representing the story of Mary Magdalen in the Johnson Collection at Philadelphia once decorated the predella of this altar-piece. His further suggestion that these are the work of the so-called " Amico di Sandro " seems to me quite inadmissible. That they do not belong to the same period of Botticelli's career as the *Trinity* itself is possible, although I fail to see on what grounds Mr. Yashiro gives, or appears to give, so early a date to the *Trinity* itself. I say appears to give, for throughout his book there is an absence of any scholarly or clear statement of what exactly are his conclusions about the arrangement of Botticelli's œuvre. One surmises that he has arranged the illustrations in what he believes to be chronological order; but as far as I have discovered—the index is, by the by, hopelessly inadequate—he gives no reasons for his frequent inversions of the sequence of the pictures which Horne had worked out with such thoroughness that he was

Digitized by Google

able to follow Botticelli's activity almost month by month throughout his career.

To change so carefully considered a scheme without adducing convincing arguments is anything but a service to the cause of art history and the critical understanding of a great artist's genius. But to return to the predella of the Convertite nuns. There is nothing to prevent these having been executed by Botticelli at a later date than the altar-piece. Of one thing there can, I think, be no doubt—they are altogether superior to anything that Amico di Sandro was capable of, and are indeed to be placed among the supreme inventions of Botticelli's genius. In judging them and in dating them we must bear in mind the peculiarly free style that Botticelli always adopted in such predella paintings.

Apart from the identification of the *Trinity*, which is the one considerable addition to our knowledge of Botticelli that Mr. Yashiro has produced, his additions to Botticelli's œuvre do not inspire confidence. He boldly includes the head of *St. Thomas Aquinas* in Sir George Holford's collection. This is quite evidently a non-Florentine work. It has sometimes been attributed to the Ferrarese school, though it may well be a Venetian work and is very closely akin to the *St. Dominic* by Gentile Bellini in the National Gallery. By no stretch of imagination is it conceivable to me that this work should be by Botticelli.

The inclusion of this at once undermines our confidence in Mr. Yashiro's understanding of Botticelli's style, and some other additions have only the advantage over this that they at least belong to the Florentine school. The *Madonna and Child* of the Louvre has, of course, found defenders before, but the majority of competent critics agree in excluding it. The little *Annunciation* belonging to Mr. Louis Hyde, of Glen Falls, U.S.A., is undoubtedly Botticellian in conception and in the design of the architectural setting; but it is bold to give to the master himself this very Botticinesque angel and the excessively feeble Madonna. One hopes, too, that the tight and flat *Portrait of a Young Man* from the MacKay Collection, New York, will not take a permanent place in Botticelli's works. It has just that dull and mechanical exaggeration of Botticellian sentiment which we find among such imitators as the author of the Tondo *Madonna* of the National Gallery. One is curious at least to know Mr. Yashiro's grounds for accepting these and also the *Transfiguration* of the Pallavicini Collection, with its suspicious rechauffé of the *St. Augustine* at Ognissanti.

One cannot therefore pretend that the additions to our knowledge and appreciation of Botticelli here given are at all commensurate with the ambitious and costly production of the book. Indeed, Mr. Yashiro would seem to have mistaken his own fitness for the task. He undoubtedly has experienced many acute emotions in front of Botticelli's works, and he is able to communicate these with a certain flowery Oriental rhetoric which may be stimulating to certain temperaments; but his experiences are of so subjective and often of so capricious a nature that they cannot be taken as a guide to anything like a temperate and objective critical estimate of Botticelli's art. It would have been a real service to bring Horne's work up to date by a critical re-edition accompanied with notes and such lavish illustration as we have here, but Mr. Yashiro has ventured on a more daring and original scheme and has hardly justified his attempt. It is, indeed, rather a pity that he has missed, too, the chance of a revised estimate of Botticelli's art according to the critical standards of the present day. The fluctuations in Botticelli's reputation are remarkable. From the early eighties of the fifteenth century, when Leonardo da Vinci left for Milan, Botticelli found himself the accepted leader among Florentine painters. He had to compete only with the plodding " pompier," Ghirlandajo, and the brilliant virtuoso, Filippino Lippi, and later on with the much more formidable Perugino; but, on the whole, he was left without the stimulus of very keen competition, and in a conservative and traditional artistic atmosphere. With the rise of Michelangelo and Fra Bartolommeo, and the return of Leonardo, a whole new conception of art appeared, beside which Botticelli's art appeared old-fashioned and dull. The result was that almost immediately after his death his work fell into something like total neglect. He had to wait till the nineteenth century to regain a much more widespread fame. It was in the second half of the nineteenth century that he became lifted by a curious combination of circumstances to an almost supreme position in Italian art. Forty years ago it would not have appeared paradoxical to claim Botticelli as the superior of Raphael. To-day such a proposition would be again impossible. Already whilst Horne was at work on his biographical masterpiece we see the beginning of the decline. One cannot doubt that Botticelli did not fill the same niche in Horne's pantheon by the time the book was finished that he had when it was begun. Horne would probably by then have admitted that Castagno was a greater artist.

Now this change is of great importance in the history of contemporary taste. One may almost say that taste is always pendulous between Raphaelitism and Pre-Raphaelitism. Pre-Raphaelitism conceives of a content rich in ideas, interesting in the forms chosen for delineation—interesting both by their *recherché*

Digitized by Google

nature and by their evocations of sentiment—and finally, rich in the decorative display of these forms. But Raphaelitism envisages no such interesting or curious content—is, in fact, satisfied with the most commonplace and banal content that comes to hand, and searches in the delineation of that content the utmost richness and intensity of plastic stimulus to the imagination; and in order to give this its full effect it eschews the disturbing influence which the rich decoration of the picture surface implies.

What appears to happen is that we get now tired of the dullness of content and the sentimental poverty, or even vulgarity, of Raphaelite art, and now tired of the too elaborate conceits, the complexity, and want of unity of Pre-Raphaelite. Now, Botticelli symbolizes for us better than any other artist the essentials of Pre-Raphaelitism, and his reputation is likely to rise and fall with that.

It may be that Mr. Yashiro's book announces for us a new return to Pre-Raphaelitism. In England, with our curious lack of the pure plastic sense, the pendulum almost always swings more vigorously towards the Pre-Raphaelite pole.

A JAN VAN EYCK PROBLEM

BY AUGUST L. MAYER

ALL modern van Eyck scholars have accepted the two representations of *St. Francis Receiving the Stigmata* in the Johnson Collection, Philadelphia, and in the Turin Gallery as original works by Jan van Eyck. In this conclusion they have been greatly influenced by the fact that Anselmo Adornes left two such pictures to his daughters by a will made in Bruges in 1470. These two pictures have been commonly identified with those thus known to have existed in 1470. Dr. Max J. Friedländer, on page 102 of his volume *Die van Eyck*, speaks of the "unpleasant solution" that the master was responsible for both pictures, to which the famous scholar adds that "the pictures are practically identical . . . corresponding with each other in almost all details." Dr. Friedländer apparently is in agreement with the opinion of all previous van Eyck scholars, that features which betray the copyist are not to be discovered.

A comparison of the two works, however, soon shows overwhelmingly that the conformity is not at all complete. The technique throughout is different. The smaller one, in the Johnson Collection, is far superior to the one in Turin. The Johnson picture is much more precise, sharper, and clearer than the softer, if more pictorial, one in Turin. This is shown by the manipulation of the folds of the cowl and the rocks on the right, of which the Turin painter has omitted some details, such as the little stone in a cleft in the rocks. It is also apparent in the execution of the hands and feet, and in the faint shadow of the attendant monk on the rocky wall, which has not the same accent and emphasis as the sharp-cut shadow in the Philadelphia picture, but falls softly from behind the head on to the rock. We shall not say more of the variations in the position and appearance of the monks' girdles or of the smaller crucifix in the Philadelphia example, nor yet of the important differences in the backgrounds on the left. The two wild, romantic, jagged masses of rock remind us of the hills sometimes seen in the South, especially in Spain (Montserrat). The hills in the Turin picture are, like the other parts mentioned above, softer, have no suggestion of having resulted from a personal impression of nature, and remind us already of the forms dear to Patinir. The example—in the Johnson Collection—testifies once more, and in the clearest way, to Jan van Eyck's inconceivable keenness of sight. To him the most distant objects always seemed to appear sharply and clearly, although he understood so well how to emphasize their distance. The difference, too, between the twin trees rising from the hills is characteristic in each case. Those in the Johnson picture display in their slender draughtsman-like technique the art of Jan van Eyck, while those in the Turin picture, solidly and broadly handled, once more reveal the heavy, but rather more pictorial brushwork of the copyist. Above all, the variations in the head of St. Francis himself are very great and have special importance. That in the Johnson picture is really a portrait, full of life, the portrait of a Southerner, and it will be noticed that van Eyck has given the Saint no tonsure such as appears in the other version. The Saint's head in the other picture is certainly copied from this original.

There can hardly remain any doubt that the Johnson example alone can be regarded as by Jan van Eyck's own hand. The Turin picture is certainly extremely able, but it betrays in every detail the style of a younger painter, and I believe it to be at least a generation later. Dr. Friedländer himself suggests that it is not impossible that the Anselmo Adornes, mentioned in the first part of this article, may have secretly duplicated the original picture so that no dispute should arise between his daughters. Moreover, it is not stated that both the pictures

Digitized by Google

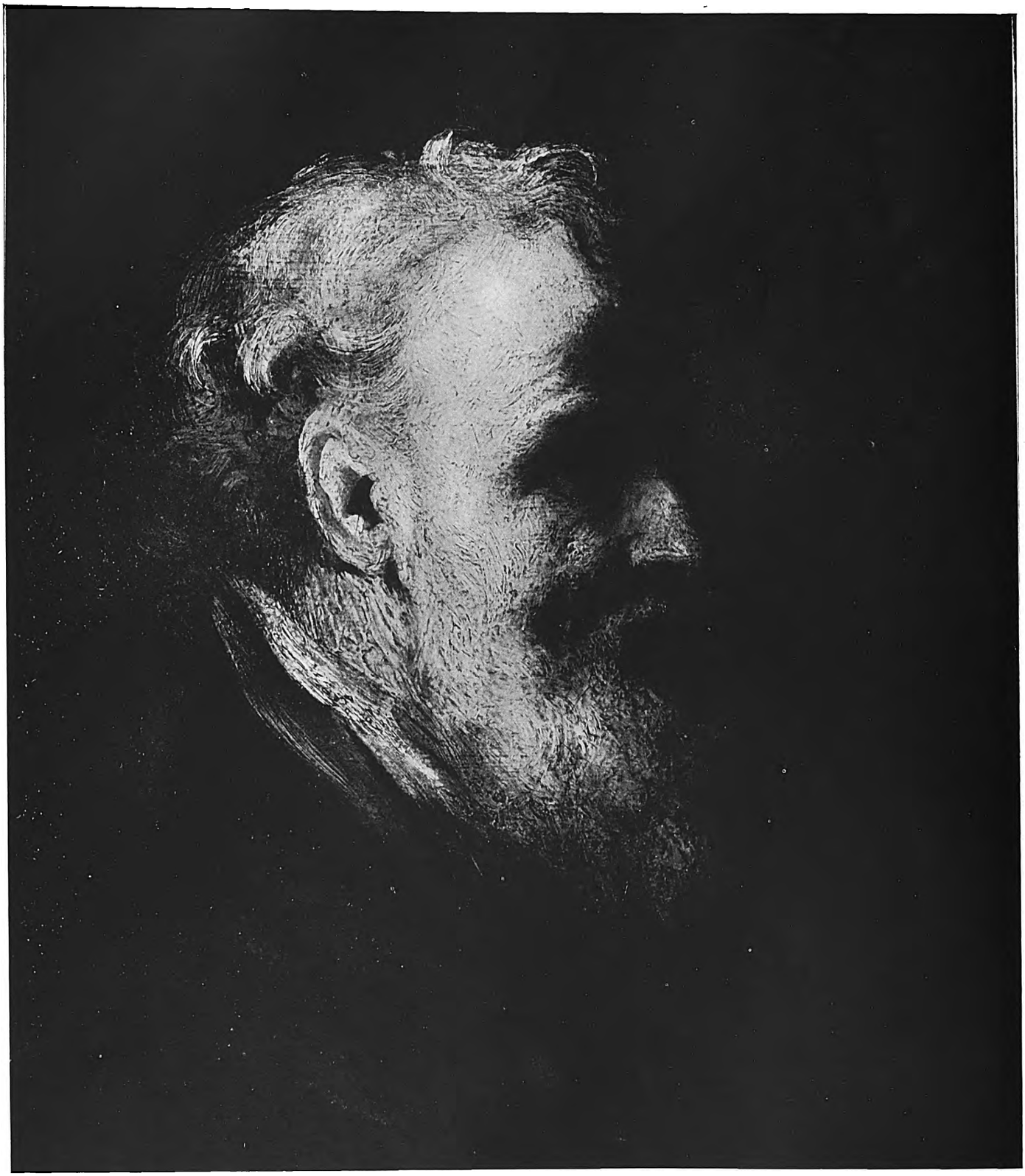
A—St. Francis receiving the Stigmata, by Jan van Eyck. Panel. (Johnson Collection, Philadelphia)

B—St. Francis receiving the Stigmata, here attributed to a copyist. Panel. (Royal Gallery, Turin)

Digitized by Google

Digitized by Google

Digitized by Google



Portrait of a Man, here identified as by Rembrandt. Panel. (Mme. Régine Chasles, Paris)

Digitized by Google

with which we have dealt are really identical with those mentioned in Adornes' will. The Johnson example derived originally from Portugal. It is certainly not necessary to assume that van Eyck painted the picture for a Portuguese in 1429, but it is not impossible that he may have painted it for someone who then lived in Portugal and later went to the Netherlands. The Adornes themselves sprang originally from Genoa. For all we know, Anselmo Adornes' father may have first made Jan van Eyck's acquaintance in Portugal. Not only the Southern flora and the landscape in the background indicate Portugal about 1429, but the drawing of the hands also seems to me to suggest that the Johnson picture was painted somewhat earlier than the *Chancellor Rollin with the Madonna.*

SHORTER NOTICES

AN UNKNOWN REMBRANDT PORTRAIT.—A short time ago I experienced the very great pleasure of coming upon a little portrait in oil which could not possibly be the work of any other artist than Rembrandt. It depicts the head and shoulders of an elderly man with grey hair and beard. The face is almost in complete profile and is turned to the right. The eye, finely expressed, is characteristically shown enveloped in a deep shadow that covers the front of the face and nearly obliterates the features as they recede towards the profile, so that the silhouette is all but lost against the dark background.

The costume is brown and there is a yellowish scarf about the neck, visible at the side but hidden in front under the beard. The highest light is on the plane of the right temple. The scheme of colour is unusually strong. The general effect is much enhanced by the transparent green tone present in every part of the picture, including the background, which although of a dark tone gives the same impression of transparency. This clear, greenish note proclaims the picture to belong to Dr. Bode's class of "grüne Rembrandts." However, within that tone, as it were, are passages of quite distinct colouring, such as certain touches of crimson lake near the eye and the nose. The brushwork is extremely broad and beautiful and this, together with the strong impasto, is largely responsible for the expressiveness of the portrait. The picture is in an excellent condition though the background seems to me to have been repainted, and now to be darker than formerly.

That the picture is by Rembrandt goes without saying. Indeed, I have very rarely been confronted with a painting before which I was able with less hesitation to satisfy myself as to the authorship. A single glance was sufficient to convince me that the portrait was the work of the great artist himself, and that it must have been painted about the year 1630. It is the property of Madame Régine Chasles, of Paris. It only remains to add that the state of preservation is excellent. Unfortunately in my sudden enthusiasm I neglected to measure it, so that I can only say here that it is on a small scale.

A. BREDIUS.

LORD LEE OF FAREHAM has been appointed a trustee of the National Gallery. This is assuredly another step in the right direction. Lord Lee is one of the few Englishmen who in recent years have persisted in collecting old master paintings, and in doing so he has amply proved his shrewdness and skill. Nowadays one does not acquire merely by accident works of art as important as some of those in his collection. Such experience in private life admirably qualify Lord Lee to assist in the organization of a great public gallery.

MASACCIO AND THE MODERNS.—Mr. Aldersey Roome has communicated with us regarding a curious comparison between two reproductions which we recently published. The inclusion of the Renoir, to which he refers, in the same number in which the Masaccio and the antique sculpture were reproduced, was entirely accidental, and was noticed by us only when it was too late to print any comment on the subject. The pose of Renoir's nude seems to us distinctly to corroborate M. Mesnil's argument. It seems reasonable to suppose that Renoir was indeed actuated by his observations of ancient sculptures and that he deliberately posed his favourite model as she appears in the painting. One feels no hesitation in discarding the notion that the girl adopted the pose instinctively and that the artist happened to observe her in that attitude. Mr. Roome's letter reads as follows:

'I wonder if many of your readers have noticed in the February BURLINGTON a truly remarkable coincidence!

An article on "Masaccio and the Antique" is illustrated by three photographs, one of a Grecian *Venus Pudique,* another of Masaccio's *Expulsion from Paradise,* and a third of a figure of Prudence, by Pisano. The women in all three show the same gesture of the hands and arms, and from this Masaccio's study of and adaptation from the antique is considered proved, in spite of his great reputation as a realist.

In another article, on the Courtauld Trust, is given a reproduction of Renoir's *Nu dans l'Eau,* and here again not only are the hands and arms exactly in the posture of the Greek Venus, but the attitude of the entire figure as

Digitized by Google

far as it is seen, is identical with hers. No wonder Mr. Tatlock speaks of *Nu dans l'Eau* as " sculpturesque "! It is curious to notice how nerveless in the Renoir the traditional gesture has become as compared with the springy grace of the Venus.

But what interests me intensely is the simultaneous appearance of reproductions of works of art from three great and widely-separated periods—the Grecian, the Renaissance, and the Nineteenth Century French—in which their interdependence is irrefutably demonstrated. What is assumed for Masaccio cannot be withheld from Renoir, and the " little bather," as Mr. Tatlock calls her, is at the same time the direct descendant of a goddess.

Herr Meier-Graefe in " Modern Art " says: " From Manet onwards the road leads away uncompromisingly from the old masters." Here, it would seem to me, is a happy refutation of so depressing a statement.'

THE COURTAULD TRUST.—In these pages last February I had the pleasure of discussing the pictures in the Tate Gallery acquired by the Courtauld Trust. Among the pictures considered were two works by Degas, *Miss Lola at the Cirque Fernando* and *Jeunes Spartiates*. I think it has been generally felt that the collection might have been strengthened by the addition of another example by the artist, and it would appear that Mr. Samuel Courtauld and the trustees themselves share this view, for they have recently acquired the interesting picture shown in the accompanying plate. The *Femme Assise* represents a third phase of Degas's art, and its inclusion in the collection will considerably strengthen the impression already made. We shall, however, postpone a detailed discussion of it until the foreign gallery at Millbank is opened, when all the modern pictures of other than British origin will be seen together.

Unfortunately the exhibition at the French Gallery in Pall Mall is due to close before our present number appears, so that we have had no opportunity of discussing it as a whole, and apart from the *Femme Assise,* which was included in it. But we take the opportunity of congratulating the proprietors on a really important event, so far as modern French art is concerned. The exhibition was far above the standard to which we in London are accustomed.

R.R.T.

A PICTURE BY NICOLO DE BARBARI IN VENICE.—Dürer made his second journey to Venice in 1506. During that visit he painted a picture of *Christ among the Doctors,* now in the Galleria Barberini [PLATE A]. This work was completed in five days, according to a marker in the book held by the doctor on the left hand, on which is inscribed Dürer's monogram, with the date 1506 and the words, " Opus quinque dierum."

Dürer's visit greatly influenced those Venetian painters who met him. There is in the Palazzo Mocenigo, at S. Samuele in Venice, a painting of *Christ and the Woman taken in Adultery* [PLATE B] which is clearly the work of a Venetian imitating Dürer. We reproduce this picture by the kind permission of its owner, the Comte André Robillant-Mocenigo. In its composition, its black background, even in its scrolls with Jewish characters, it is in imitation of the picture in the Barberini Gallery. At the feet of the woman there appear on a piece of paper the words *Nicholaus de barbaris* and a small trident.

It will be remembered that Jacopo de Barbari, Dürer's master and friend, took the wand of Mercury as his emblem. His relation, perhaps his brother, Nicolo, chose the trident of Neptune. So far it is the only picture known by him.

ANDRÉ DE HEVESY.

THE LITERATURE OF ART

THE PROBLEM OF THE EAST. By SIR MARTIN CONWAY.

EAST CHRISTIAN ART. By O. M. DALTON. 396 pp. + 70 pl. (1 in col.). Oxford (Clarendon Press). 1056.

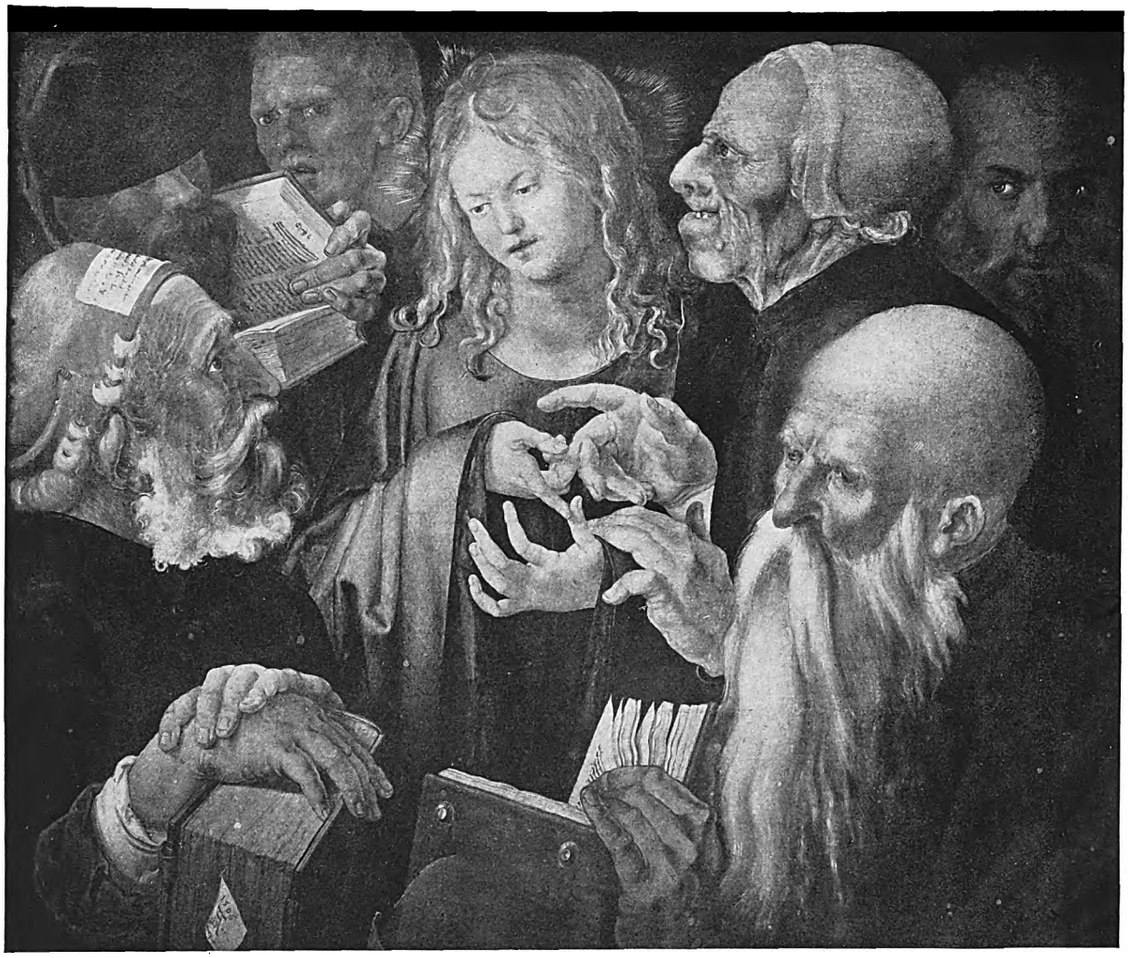
This is an extraordinarily difficult book to review, because it is a very difficult one to read. To read it properly one ought to sit down in the Library of the British Museum, where one could have access to the scores of volumes containing, scattered through them, the illustrations which are necessary to a proper comprehension of our author's text. The few people who carry in their memory all the monuments to which he refers will no doubt find it easy to read these chapters and to follow the author's line of argument. The sub-title of the book is " A Survey of the Monuments," and such in fact it is, but it is a great deal more. I think every example, at least of any typical importance, of East Christian Art in the early centuries finds record and description here. Of the sixty-nine beautifully printed plates which are supplied as illustrations, not more than fifteen depict monuments which can be described as little known. One could well have spared photographs of Santa Sophia, which everybody knows, in exchange for plates depicting objects difficult, or nowadays almost impossible of access and whereof photographs are only to be found in publications not easily accessible to the interested reader. It is not large and costly plates that one wants, but a multitude of small prints sufficient to jog the memory and give vividness

Digitized by Google

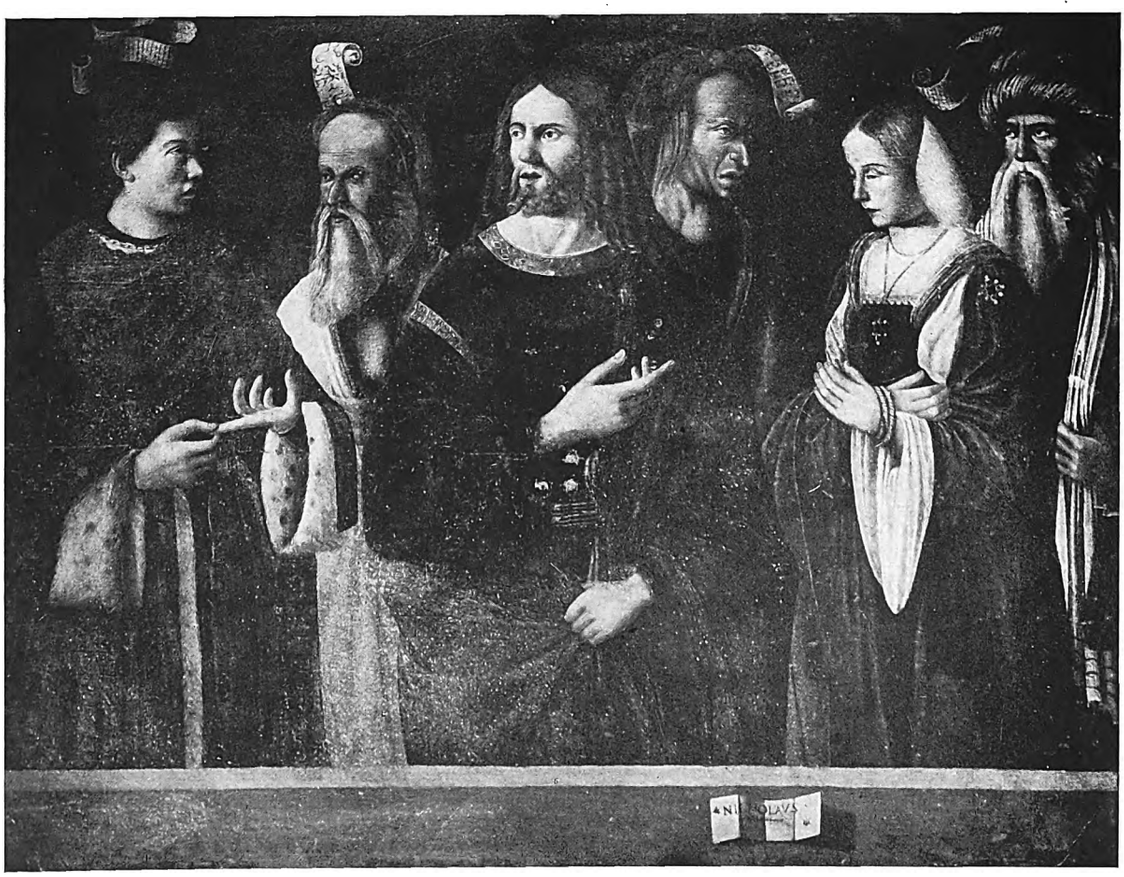
Une Femme assise, by Edgar Degas. Canvas, 70 cm. by 55.5 cm. (Tate Gallery)

Digitized by Google

Digitized by Google



A—Christ among the Doctors, by Dürer. (Barberini Gallery, Venice)



B—Christ and the Woman taken in Adultery, by Nicolo de Barbari. (Mocenigo Palace, Venice)

Shorter Notices: A Picture by Nicolo de Barbari in Venice

Digitized by Google

to descriptions. I wonder why it is that the Italians can publish quite cheap books on art history illustrated with thousands of photographs, reproduced on a tiny scale, which serve so admirably to illustrate the text and save long pages of individual description. If, instead of these sixty-nine plates, we could have had 500 or 1,000 illustrations of large postage stamp size, it would have been very much easier to follow our author's argument, and greater justice would have been done to his sound judgment and comprehensive learning. For it cannot be too emphatically stated that here we have a book of the ripest scholarship, closely packed with every kind of information (fully documented) of everything of any importance that has been elsewhere published; and illuminated by a singular justice and a reserve of judgment exceptional among writers upon this difficult subject.

Every informed reader will know that the authorities upon early Christian Art are more or less clearly divided into two camps: those who hold that the formative impulse came mainly from the East and those who would ascribe to the West a much more important share in the formation of the school. Mr. Dalton is fully possessed with knowledge of all the claims and arguments that have been made by rival disputants. He appears to have schooled himself to a perfectly neutral attitude. He can be compared to an imaginary body, conceived of by mathematicians, upon which a number of forces operate so that the body moves in a certain direction as impelled by the resultant of those forces, partly neutralizing and partly complementing one another. When he expresses an opinion the reader will feel that he has been led to form it in this manner. But for the most part he refrains from expressing any definite and final conclusion as to the contentions of irreconcilably opposing parties. In a general way I think it may be stated that he shows disinclination to follow either the Orientals or the Occidentals all the way. He seems to foreshadow or, at any rate, to hope, like Mr. Baldwin, for a time when the opponents will have settled down and compromised their differences.

The book is mainly constructed on the following lines. There is first of all a general survey of the whole field, and in this every sentence is packed with learning and might be enlarged to a page or even to a chapter. The reader will need to have in his mind a fairly clear idea of the artistic factors, Hellenistic, Syrian, Palestinian, Coptic, Syro-Palestinian, Anatolian, Byzantine, Mesopotamian, Parthian, Iranian, Central Asian, Indian and Occidental. The action and inter-action of these forces and influences as they affected different localities at the same or at different times is, of course, extremely difficult to follow. The dissertation, in fact, may be compared to a tapestry, fashioned out of multitudinous threads, interwoven to produce a complex but entertaining pattern. Following on this comes a geographical survey in which the inter-connexion of all these forces is locally considered, and then we are led to examine the different arts in turn—architecture, sculpture, painting and the various minor arts. In each case we have the field surveyed in abstract form before we are introduced to the series of existing monuments from which the results have been drawn. The whole dissertation would have been easier if the reverse method had been followed—if we could have been introduced to the monuments first and shown reproductions of them, however slight, and then led on from the particular to the general, first in relation to each art and finally in their mutual relation to the whole subject. I must not, however, be regarded as in any way criticizing the author for his plan, because, of course, he was free to choose the method by which he was best able to express himself. His book is a mine of information and judgment. Every student must read it to the best of his ability, and each will be able to follow the argument with more or less of exactitude in proportion as his memory is previously stored with a vision of the actual monuments referred to. But the great use of the book will be for reference in regard to every question connected with the subject which will at any time arise. I think nothing of importance has been omitted. I have myself read the book through from end to end with all the attention that I have been able to devote to it, and with every page my admiration for this monument of research and condensation has increased, but I am very far indeed from having mastered the whole of its vast content. I have done, in fact, little more that to orient myself in its complex geography and to have obtained a knowledge of where to look for what I shall want as occasion from time to time arises. The last chapter, which is devoted to Ornament, is one of unusual and remarkable interest. But it must be read and re-read again and again, and will reward all kinds of lovers of art (whether in relation to history or to æsthetics or to current everyday problems) with information and suggestions of the greatest value. Mr. Dalton has laid all students of this branch of art history, of which he is so complete a master, under a debt of gratitude by producing after years of labour a monumental work of which British archæology may be proud.

Digitized by Google

THE VENETIAN DRAUGHTSMEN. By ARCHIBALD G. B. RUSSELL.

VENEZIANISCHE ZEICHNUNGEN DER HOCHRENAISSANCE. By DETLEV BARON VON HADELN. 40 pp. + 65 pl. Berlin (Paul Cassirer).

It is with eager curiosity that we await each succeeding volume of Baron von Hadeln's admirable series of works dealing with the drawings of the great Venetian masters. In that now before us he treats of the group of artists who stand intermediate between the painters of the fifteenth century and the culmination of Venetian art in Titian, Tintoretto, and Veronese. It is the group of which the dominant personality is Giorgione, and if genius of the highest order is unrepresented, it is rich at least in masters of lyrical invention and glowing colour. The exiguous batch of drawings assigned by the author to Giorgione is, more than any other, likely to awaken deep interest among students. It is from the nature of things here, too, that controversy is most likely to centre. Of the four drawings illustrated, the most characteristic in spirit, and that which seems to carry most conviction as to authenticity, is the enchanting study of a youth with a sword, standing with his back to the spectator (No. 2), from the Uffizi Collection. Five drawings, including the masterly pen sketch for a composition of the Holy Family (No. 9), in the British Museum, are all that are allowed to Palma Vecchio; it is probable that future research will add to this number. Savoldo appears as a draughtsman of uncommon distinction in five chalk studies of heads. It is to be regretted that circumstances made it impracticable to illustrate a sixth of these nobly conceived heads (that for the figure of St. Paul in the picture of *Our Lady in Glory* at Verona), in the collection of Mr. Loeser at Florence. The rarity of drawings by Lotto is emphasized by the presence of no more than four examples under his name, one of them (No. 26), a slight composition in the Fitzwilliam Museum (not, as stated, at Manchester), of comparatively little interest. This painter's astonishing intuition in character study might, we consider, have been further illustrated by the inclusion of a typical portrait bust in the Albertina Collection. The drawing which appears, under Sodoma's name, in the Albertina series of reproductions, is that of a man wearing a hat of similar fashion to that worn by the sitter in the portrait head illustrated (under No. 24) in the present volume. The sketches of Pordenone have survived in relatively large numbers, and the series here depicted represents only a selection of the more important examples. In the case, however, of the first of these (No. 27), a chalk study of *St. Christopher,* in the British Museum, we do not find ourselves readily able to concur in the author's ascription. The stiff, angular drapery here met with appears in strong contrast to the even rhythmical flow of Pordenone's customary treatment, and the handling is suggestive rather of a provincial master whose methods have lagged behind the times. The important and characteristic series of drawings by Paris Bordone with which this most interesting volume closes show a largeness of style and a delight in opulent form that endow them with considerable charm, but they are singularly lacking in the constructional qualities that are the basis of great draughtsmanship. The volume is marked by the same qualities of taste and scholarship which distinguish its predecessors, and will be cordially welcomed by students and collectors.

Malerei der Frührenaissance in der Schweiz. By PAUL GANZ. xxiv + 174 pp. + 120 pl. Zürich. (Buchdruckerei Berichthaus.) £6.

This weighty and handsome volume, splendidly printed, illustrated, and bound, of which a French translation has recently appeared, has been produced entirely in Switzerland. Twelve pictures, of very different kinds, are reproduced in colours. Of these the Geneva Witz is not one of the most successful. In subjects with a gold ground, such as Plate 66, by the Zürich Master with the Carnation, and Plate 109, *St. Luke,* by Niklaus Manuel, the level monotony of the modern gold is rather unpleasant. In other cases, and notably so in that of *The Judgment of Paris,* by Manuel, and the portrait of Hans Herbster, the colour printing is generally sufficiently good to serve as a clear reminder to those who have seen the originals. The other plates are good monochrome collotypes, printed separately and mounted on good paper, a method which has added considerably to the weight of the book as well as its beauty. The text is also plentifully illustrated with engravings and drawings by the Swiss painters reproduced in the plates, or their contemporaries, and it was a good idea to amplify the picture given of early Swiss art by the inclusion of graphic illustrations.

The text, after some preliminary matter giving the characteristics of Swiss art and an outline of its early history, explaining the beginnings of naturalism at Constance, Basle, and elsewhere, proceeds to a chapter on Konrad Witz and his school, and then takes the main centres of Swiss art (Basle, Zürich, and Berne) separately, and explains the development of painting in each, with a history and criticism of the principal painters of each city. The discussion of pictures by the Holbein group is confined to work so early as to have been produced during the joint lifetime of the brothers Ambrosius and Hans. Few, if any, notable Swiss pictures known at the time of the publication of the book can have escaped the wide-flung net of

Digitized by Google

Professor Ganz, though it is probable that others may become known and that his attributions, based though they are on profound knowledge and well-pondered judgment, may not in every case be accepted by other specialists. The consecutive flow of the text is not interrupted, but is followed by an enormous number of citations of authorities, compactly printed on pages 167-174. The volume is indispensable to every student of Swiss painting, and will add, even more than the exhibition held in 1924 at Paris, to the reputation of the art of that country. C.D.

The Colour Prints of Hiroshige. By E. F. STRANGE. 205 pp. + 52 pl. (16 in colour). (Cassell.) £3 3s. net.

Though books on Oriental art have become so frequent in Europe, they seldom yet take the form of monographs on particular masters. It is only Hokusai and a few other Ukiyo-ye artists who have hitherto received this attention. To these monographs we must now add Mr. Strange's "Hiroshige," which is on the comprehensive scale to which we are accustomed in the treatment of European painters. The volume contains all that is known about Hiroshige up to date, and it is not likely that the future will add anything material to this knowledge. Since Mr. Strange first wrote on the subject much has been discovered and made public. The researches of Mr. J. S. Happer, that enthusiastic collector and student of Hiroshige's work, did much to settle the chronology of the prints, and established the identity of Hiroshige II with Shigenobu. In 1918 a memorial exhibition of the artist's work was held in Tokyo; and the catalogue of this exhibition—a belated tribute by the Japanese to an art which Westerners have persuaded them to appreciate duly—brought many new facts to light and is the main source of information on the subject. Having the advantage of these materials, and with the co-operation of various helpers in Japan, Mr. Strange has been able to document his book in satisfactory fashion; and he has the good fortune to be able to print translations from three diaries of travel written by the artist which, if they do not tell us very much, are quite amusing. The book would have gained, however, if the arrangement of the material had been a little more systematic. The prints made in the form of fans are, for instance, treated separately and catalogued separately, though some are quite early and some are late work. There seems no reason for this; and already in the third chapter, before we have come to Hiroshige's work and its development, Mr. Strange is discussing at length the question of the pupils. This question no doubt interests him particularly, as long ago he advanced the theory that the second Hiroshige designed a great deal of the work signed by his master. He still adheres to his contention, though he does not go so far as M. Vignier, who identifies the artist who signed "Hiroshige the Second" with the *third* Hiroshige, Shigemasa, and gives some of the master's best work to another pupil. Anyone might imagine from Mr. Strange (page 20) that the facts about the two pupils were here given in English for the first time, though that, of course, is not the case. Mr. Strange gives us very little of æsthetic appreciation. To collectors the great value of his book will be the catalogue of Hiroshige's work, which, though tentative and inevitably incomplete, is very useful. The illustrations are fairly representative, but a number of Hiroshige's finest prints are absent. It is a pity that the collections from which the illustrations are taken are not indicated, except in a few instances.

Bibliographie de l'Orfèvrerie et de l'Emaillerie françaises. By J. J. MARQUET DE VASSELOT. xii and 294 pp. (Publication de la Société française de Bibliographie.) Paris (Picard.)

M. Marquet de Vasselot, the accomplished conservateur at the Louvre, has brought together in this valuable compilation the titles of more than two thousand seven hundred books and articles on the subject of goldsmiths' work and enamels, in the main as practised in France.

The material is classified, to facilitate reference, under thirteen headings, among which some of the most interesting deal with *Trésors*, *Artistes*, and *Objets*. The scope of the work may be gauged by the second of these categories, where the names range from St. Eloi to René Lalique. The last category comprises not far short of half the book, and is itself subdivided into numerous groups.

For undertaking this laborious task M. Marquet de Vasselot deserves the thanks of all who are interested in these branches of art With the growth of specialist literature such a guide becomes almost indispensable for those whose duties or whose inclinations lead them to forage in little-trodden fields. The task has been done with characteristic care and accuracy, and the result is a work of reference of permanent value.

In surveying this wide and richly cultivated field it comes to one's mind that as recently as 1857 the Abbé Texier had to lament, at the close of the introduction to his "Dictionnaire d'Orfèvrerie," that French art of earlier ages was disparaged by French writers, who were then disposed to attribute everything good to Italy. The present volume supplies a record of the literary labours of a band of antiquaries and critics whose united efforts have raised the appreciation of French art of former times to a truer level. Let us hope that some day it may be possible to undertake a similar record of a similar task accomplished for England.

Digitized by Google

The manner of production does honour to the Société française de Bibliographie, under whose auspices the book appears, and to the publisher who has brought it out. Printing of this quality on hand-made paper is too rarely seen in these days. H. P. M.

Laymen and the New Architecture. By MANNING ROBERTSON. 205 pp. with 2 ills. + 25 pl. (Murray.) 12s.

Mr. Manning Robertson's book is addressed to the cultivated public, in the hope that gradually there may arise a general demand for good architecture and streets with a sense of decency and neighbourly propriety. The question how far propaganda of this kind can raise the standard of taste among people who employ local builders to do their work, by far the most urgent need, leads one to rather depressing speculations. For my part I am inclined to think that nowadays as ever the local man apes his betters, and in the fullness of time the "New Architecture" will filter down to him. Mr. Robertson refers to this process of filtering down in Ireland of the nineteenth century, and tells us that even now the Irish builder has only got to the villa style of the turn of the century. I should feel comforted if I thought that this book would help the filtering process, but I doubt. The people who are sufficiently interested to read this book will take care to employ a respectable architect; and for such it will be very useful, helping to sweeten with understanding the relations of architect and client.

The book itself is thoroughly sound and supremely well illustrated. I do not find myself in agreement with Mr. Robertson's æsthetic as set forth in the opening chapter, or able to follow him in some of his admirations. These are unimportant matters, however, in face of the great merits of the book as a whole, appreciation of what is going on about us, common sense, and an engaging way of stating his case. What more can be required of a propagandist work such as this? G. W.

Romanische Skulptur in Deutschland (11 and 12 Jahrhundert). By HERMANN BEENKEN. 277 pp., with 135 illus. Leipzig. (Klinkhardt und Biermann). M.18.

Romanesque architecture is well known, but the sculpture of the same period is still awaiting thorough study. There is, of course, Mr. Kingsley Porter's important work, but for the most part the sculpture of that period is treated entirely as architectural detail and at other times as a subject of exclusively devotional interest. Again, the impossibility of obtaining Romanesque sculpture for commercial purposes has deprived it of the widespread advertisement such as, for instance, is given to a particular period of Dutch art, and consequently there is little public interest. Then the fact that the greater part of Romanesque sculpture is anonymous has prevented many connoisseurs, whose sole interest in art amounts to attribution of a particular work of art to a particular artist, from writing monographs or undertaking any extensive work on this subject; and, last but not least, the reason may lie in the fact that in the study of this subject it is not the circumstantial details, but æsthetic considerations that are the primary factor. Whatever the reason may be, we find both Romanesque and its predecessor Byzantine art practically neglected, except in cases in which the name of any important historical figure is connected with the work in question.

Herr Hermann Beenken, in this volume of the series of "Handbücher der Kunstgeschichte," edited by the untiring and enterprising Herr Georg Biermann, gives us a most valuable contribution towards the study of this sculpture. The volume deals exclusively with statuary found in Germany, and gives a complete idea of the high level of accomplishment of the Romanesque sculpture in that country. In fact, some pieces show such splendid workmanship, understanding of material, and sense of composition, that they are incomparable anywhere. The characteristic of this period in Germany which strikes one most from studying the plates in this book is the departure, both from a Hellenistic appearance such as we see in that well-known example of French Romanesque, the statue of the Queen in the "Portail Royal" at Chartres, and from the Byzantine iconographic convention as seen in the "Christ and Apostles" on the tympanum of the narthex of the *Eglise de la Madeleine* at Vézelay; yet in its entirety it preserves all the traits of Romanesque art.

To all the students of Romanesque sculpture this book, with its 135 excellent reproductions, each of which is followed by a thorough description, will prove an indispensable manual. S. P.

Sculpture in Siam. By ALFRED SALMONY. xvi + 52 pp. + 70 pl. (3 in col.) and map. (Ernest Benn.) 63s.

The sculpture of Siam holds a distinctive position in Asiatic art, and is sharply differentiated from that of its great neighbours in India and China. It retained, moreover, until a comparatively recent period a purity of taste and refinement of style doubtless to be traced in its origin to the Greek spirit which pervaded Asia in the centuries following the conquests of Alexander, and which, indeed, is the fructifying influence to which practically the whole of subsequent Eastern sculpture as we know it owes its being. Little is known of the history of Siamese culture, and, unfortunately, the volume before us does little to enlighten us. The preliminary discourse, which treats of matters anthropological, historical, and stylistic, appears nebulous in thought and fails to afford a convincing exposition of the interrelation of racial and artistic tendencies. The series of

Digitized by Google

illustrations, moreover, in spite of the opportunities offered, is disappointing, consisting as it does for the most part of heads broken from statues and other fragments, of inferior workmanship, such as are current in the Arts and Crafts Museum at Hamburg, from which they are in large measure drawn. Exception may, however, be made in the case of the superb mask from a bronze figure illustrated on Plate 15, A, a fragment of the highest artistic value and representing Siamese art at the supreme point of its attainment. Attention may also be drawn to the well modelled torso illustrated on Plate 2 and to the largeness of conception and design apparent in the bronze statuette of Buddha represented on Plate 10. The above are all from the R. Samson collection at Hamburg. Among fine bronzes that might worthily have been included in the series are the half-length statuette of a Bodhisattva[1] from Jaiya, in the collection of the King of Siam, unquestionably one of the most attractive of all Siamese works that are known to us, and the seated Buddha of rare refinement and beauty in the collection of Mr. Rutherston at Bradford.

A. G. B. R.

Die Formschnitte des Katharinenklosters zu Nürnberg. By M. WEINBERGER. 54 pp. + 25 reproductions on 14 pl. Munich (Verlag der Münchner Drucke). M.50.

The volume contains reproductions, excellent in quality and in five cases printed in colours, of the woodcuts, hitherto unpublished, contained in manuscripts of the Stadtbibliothek at Nuremberg, with the addition of a few from the Germanisches Museum. The majority of them are believed to be of local origin, and in many cases there is evidence to connect them with the Dominican convent of St. Catharine at Nuremberg. The collection therefore affords valuable material for studying the development of the woodcut in that city during the second and third quarters of the fifteenth century, and on to the time at which it attained to new importance and development in the hands of Wolgemut and Pleydenwurff. Of this material Dr. Weinberger, in his valuable and conscientious introduction, makes the fullest possible use. With untiring diligence he sets out the relation of these woodcuts to all those hitherto published of similar origin, and discusses the chronological and geographical connexions between various series of subjects extant in originals and copies. The essay claims a high place among the comparatively few writings that discuss the fifteenth century woodcut with real appreciation, learning, and critical insight.

Among the woodcuts reproduced, two are of outstanding interest. Plate I, a large *Virgin and Child*, printed in white on green, and connected with the practice of "Zeugdruck" (printing on textiles), is a fragment only, seriously damaged, of a work exceptional both for size and beauty. Dr. Weinberger produces evidence that the art of "Zeugdruck" was practised at St. Catharine's, and is able to quote the actual words of the nuns' recipe for producing this green colour. Plate X, a large block on which the Man of Sorrows and the Seven Sacraments are represented, is a piece of much later date but also of exceptional merit, in which the style of the Basle master D S is anticipated to a remarkable extent. This woodcut (about 1490) is ascribed to the Master of the Legend of St. Meinrad.

It is to be expected that the material for the study of early Nuremberg woodcuts will shortly receive another considerable addition by the publication of the thirty-four cuts printed on the actual vellum leaves of another MS. written before 1461, and probably *ca.* 1440-50, in the same Dominican convent of St. Catharine. The contents of this MS. (C.D., Catalogue I, A. 142) will be included in the publication, now being prepared, of the fifteenth-century woodcuts in the British Museum, one of the few remaining collections of this class of work that has not yet been made accessible to students by reproduction.

C. D.

Ivory in China. By BERTHOLD LAUFER. 78 pp. + 10 pl. Chicago (Field Museum of National History), 1925. $.75.

Again Dr. Laufer earns our gratitude for pioneer exploration of a little-known subject. Ranking as a precious substance, second only to jade, bronze, and gold, ivory has figured prominently in the cultured life of China from earliest days, and sometimes it has been the medium for highly accomplished plastic art. But the fact is that most of the ivory carvings which have reached our museums and private collections cannot be classed as works of art: they are merely manifestations of astounding patience, skill, and ingenuity. Dr. Laufer concerns himself chiefly with archæological data needful for understanding how ivory entered into Far Eastern civilization. He mentions, for instance, that more than three thousand years ago the Chinese had acquired cleanly table manners, and that the dissolute last emperor of the Yin dynasty was accused of extravagance for having chop-sticks of ivory. Surely this ancient use of chop-sticks is a significant milestone in cultural history, and it seems specially noteworthy if we recall that but yesterday we started forks in lieu of fingers.

The Chinese have used the ivory of the elephant, the mammoth, the walrus, and the narwhal. The material of the earliest objects known—those among the carved Yin bones—

[1] Illustrated in "Ars. Asiatica V (1923) Bronzes Khmers," Plate XLVII, top of the page.

Digitized by Google

was doubtless derived from elephants native to the territory of ancient China. As forests were cleared the elephant retreated southwards, and about the middle of the first millennium B.C. its habitat was restricted to the Yangtse Valley and south and west of it. Abundant evidence of familiarity with the elephant exists in the designs of ancient bronzes, jades, pottery, and stone carvings. A perplexing fact, therefore, is the insignificant part played by this formidable beast in Chinese myth and legend.

Judged from an æsthetic standpoint, the objects serving to illustrate this admirable treatise are, on the whole, poor. I think Dr. Laufer is mistaken in identifying the figure on Plate II as that of Tung-fang So, whose recognized attribute is one of the magic peaches he stole from the fairy groves of Hsi Wang Mu. The trees thereof bore fruit, not every *three* years, as a textual error on page 70 puts it, but only once in *three thousand years*. The figure in question must represent Chung-li Ch'üan holding his traditional emblem, the fan. W. P. Y.

LETTERS

"THE FRACASTORO PORTRAIT IN THE MOND COLLECTION."

SIR,—In THE BURLINGTON MAGAZINE for March Dr. G. Gronau questions the attribution of this fine portrait to Torbido of Verona, affirming that he has lately come to the conclusion that it is a work of Titian's. The problem requires, I believe, to be discussed more fully. I shall consider it a favour of you will grant the author of the Mond Catalogue the privilege to explain his view on the subject. I feel the more called upon because Dr. Gronau's reasons for changing the present attribution of this portrait coincide to some extent with conclusions of my own, arrived at independently some time ago. I have no hesitation in admitting that my former argument in favour of Torbido's authorship was in the main hypothetical; so much so that, if called upon to name some other portrait by Torbido corroborating my hypothesis as published in the catalogue, I should be unable to point to one. After its publication, the problem of the authorship of this powerful portrait continued to occupy me until at last, a few years ago, while examining the picture again after having spent a whole year in studying the Louvre collection, I felt convinced that the ascription to Torbido, advanced in the published catalogue sixteen years before, was untenable, and would have to be abandoned altogether. Renewed studies pointed in a different direction. The Fracastoro portrait owes its special charm and distinction to qualities in which only Titian's portraits excel. It comes nearer to that master than to any other. Its chief characteristics, viz., dark grey and black tones in all the accessories, forming a striking contrast to the powerful rendering of the artistocratic features and to the pose of the sitter, are peculiar to Titian's male portraits, and are absent from nearly all other contemporary portraits. All the well-preserved imposing portraits of men by Titian in the Louvre and not less so those in Vienna and elsewhere, exhibit this one great quality, and this is true of the Fracastoro portrait. It answers the condition perfectly when photographs after such originals are placed side by side with one after the Fracastoro portrait. However, if the picture itself were placed at the side of a standard Titian, such as the misnamed *Alexander de Medici* in Hampton Court Palace, it would have to be admitted—I feel sure of this—that the great Venetian's brushwork is totally absent from the Fracastoro portrait. Vasari wrote his "Life of Titian" in the painter's lifetime. He may be trusted when he says that Titian painted a portrait of Fracastoro. The Mond picture can claim only to be a copy of it, the original now having disappeared. It is possible that the picture under discussion may be by an artist who executed it after a now lost sketch by Titian, either a Venetian or, more probably, a Veronese painter. I would tentatively suggest Felice Brusasorci.

Dr. Gronau is inclined to question the identity of the sitter. But is it not a fact that the portrait painters of those times aimed principally at depicting the typical traits of the sitter? There were no "sitters" in the modern sense of the word. Portrait paintings were mostly painted from drawings made in the studio, frequently with notes on the colours. Authentic portraits of Fracastoro are still in existence; they differ, but not very much. The name on the painting is traditional, and an old tradition does command respect. The title was given long before the time when traditions for selling purposes were invented. As long as the portraits of Erasmus of Rotterdam by Dürer and by Holbein, or those of Francis I of France by Titian and by French court painters (all now in the Louvre) are accepted as representing one and the same person, it is, I believe, reasonable to retain the name of Fracastoro in the case of the "Titian" in the Mond Collection.

Yours faithfully,
J. P. RICHTER.

BENJAMIN HAYDON.

SIR,—A new edition of Benjamin Haydon's "Autobiography and Journals" is being prepared for publication, and the publishers desire to illustrate the volumes with reproductions of some of his paintings. Many of these were bought to adorn the halls and staircases of his patrons between 1807-1846, though it is probable that now they have been relegated to the attics or the basement. If any of your readers are in a position to give information as to the present resting place of any of his paintings and cartoons, and will state whether they are still in a fit state to be photographed, it will be of the greatest assistance to us.

Yours faithfully,
G. BELL & SONS, LTD.

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514. *Telegrams:* KNOEDLER, PICCY, LONDON.

School of Gerard David. (10″ × 7⅞″) Panel.
Virgin and Child.

LONDON: 15 Old Bond Street, W.1
PARIS: 17 Place Vendôme.
NEW YORK: 14 East 57th Street.

Digitized by Google

M. KNOEDLER & Co.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON · 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1760

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES

144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London" Telephone—Mayfair 6356 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., EYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD., AT THE REGISTERED OFFICE OF THE COMPANY, 17 OLD BURLINGTON STREET, W.1

Google

NUMBER CCLXXVIII VOLUME XLVIII MAY 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

A PORTRAIT OF JOERG FUGGER HERE ASCRIBED TO GIOVANNI BELLINI—BY AUGUST L. MAYER
A NEWLY DISCOVERED FIORENZO DI LORENZO—BY VICTOR LASAREFF
BOLOGNA POTTERY OF THE RENAISSANCE PERIOD—BY W. B. HONEY
AN UNKNOWN MS. OF FREYDAL—BY CAMPBELL DODGSON
AN ETRUSCAN SEPULCHRAL CHEST—BY F. N. PRYCE
THREE PAINTINGS BY MURILLO—BY AUGUST L. MAYER
THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—II—BY K. A. C. CRESWELL
CHINESE LACQUER—BY W. PERCEVAL YETTS
NEW ATTRIBUTIONS TO GIOVANNI BENEDETTO CASTIGLIONE—BY THOMAS BODKIN
SHORTER NOTICES: THE LATE MR. H. P. MITCHELL (ERIC MACLAGAN); THE WITT LIBRARY (R. H.-H.)
THE LITERATURE OF ART
LETTERS: "A JAN VAN EYCK PROBLEM" (THOMAS BODKIN; ROGER FRY); "AN UNKNOWN REMBRANDT PORTRAIT" (HUGH BLAKER)

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK: BRENTANO'S INCOR., FIFTH AVENUE; E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO. WASHINGTON: BRENTANO'S INCOR. AMSTERDAM: I. G. ROBBERS, SINGEL 151-153

Digitized by Google

WANTED TO PURCHASE IMMEDIATELY

FINE SPECIMENS OF

18TH CENTURY

ENGLISH FURNITURE

TAPESTRIES & NEEDLEWORK

FLOWERPIECES & PORTRAITS

DECORATIVE PAINTINGS

HIGHEST PRICES PAID

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, LONDON, S.W.1

Telephone: Regent 1980

—— *Established 1848.* ——

The F. Kleinberger Galleries

SALOMON RUYSDAEL
(Haarlem, ab. 1610—1670).

HIGH CLASS

ITALIAN & FLEMISH PRIMITIVES

XVIIth Century

DUTCH PAINTINGS

in perfect condition

NEW YORK : 725 Fifth Avenue (between 56th and 57th Streets)

PARIS : 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxviii

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1

NEW YORK: { BRENTANO'S INCOR., FIFTH AVENUE;
E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

May, 1926

Digitized by Google

SUBSCRIPTION RATES : The Burlington Magazine will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

The Burlington Magazine is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The American Edition of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington, and E. Weyhe, 794 Lexington Ave., New York.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the Burlington Magazine. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to : The Editor, The Burlington Magazine, 17 Old Burlington Street, W.1. Telephone : Gerrard 4095. Telegrams : "Rariora, Piccy, London."

Digitized by Google

CONTENTS

PAGE

A Portrait of Joerg Fugger here ascribed to Giovanni Bellini. By August L. Mayer 219
A newly discovered Fiorenzo di Lorenzo. By Victor Lasareff . . . 219
Bologna Pottery of the Renaissance Period. By W. B. Honey . . . 224
An unknown MS. of Freydal. By Campbell Dodgson 235
An Etruscan Sepulchral Chest. By F. N. Pryce 242
Three Paintings by Murillo. By August L. Mayer 251
The Evolution of the Minaret, with special Reference to Egypt—II. By K. A. C. Creswell 252
Chinese Lacquer. By W. Perceval Yetts 258
New Attributions to Giovanni Benedetto Castiglione. By Thomas Bodkin . 264
Shorter Notices: The Late Mr. H. P. Mitchell (Eric Maclagan); The Witt Library (R. H.-H.) 269
The Literature of Art 271
Letters: "A Jan van Eyck Problem" (Thomas Bodkin; Roger Fry); "An unknown Rembrandt Portrait", (Hugh Blaker) 273

LIST OF PLATES

PAGE

Portrait of Joerg Fugger, here ascribed to Giovanni Bellini. Panel. (Herr Walter Schnackenberg, Munich) 218
A newly-discovered Fiorenzo di Lorenzo. [A] *Madonna,* here identified as by Fiorenzo di Lorenzo. Panel. (M. Stepanoff, Paris). [B] *Madonna and Child with St. Jerome,* by Fiorenzo di Lorenzo. (Museum of Fine Arts, Boston). [C] *Madonna,* by Perugino. Canvas. (Count S. Stroganoff, Paris). [D] *Madonna and Child with St. John,* by Bernardino di Mariotto (?) (Sir Herbert Cook, Bart.) 221
Bologna Pottery of the Renaissance Period. I—Fragments of pottery found in excavations at Bologna. (Victoria and Albert Museum) 225
II—[A] Dish. Diameter, 33.3 cm. (Salting Collection, Victoria and Albert Museum). [B] Dish. Diameter, 39.4 cm. (Victoria and Albert Museum) 228
III—Tazza-Cup. Height, 20.3 cm. (Victoria and Albert Museum) 231
IV—[A] Inkstand. Height, 43.3 cm. (Salting Collection, Victoria and Albert Museum). [B] Inkstand. Height, 32.4 cm. (Victoria and Albert Museum) . . 234
An unknown MS. of Freydal. I—Leaf 116 of the Freydal MS. Size (to border-line) 23.5 cm. by 23.7 cm. (Messrs. E. P. Goldschmidt and Co.) 237
II—Leaf 12 of the Freydal MS., with correction by the Emperor Maximilian. Size (to border-line), 23.5 cm. by 23.7 cm. (Messrs. E. P. Goldschmidt and Co.) . 240
An Etruscan Sepulchral Chest. I—Sepulchral chest. Etruscan, about 350 B.C. Height of urn without figure, 63 cm. (Mr. Raymond Henniker-Heaton) 244
II—[A, B] Details of relief from side of sepulchral chest shown on Plate I. [C, D] Reliefs on ends of sepulchral chest . . 247
Three Paintings by Murillo. I—[A] *St John with the Lamb,* by Murillo. Canvas, 85 cm. by 72.5 cm. [B] *Ecce Homo,* by Murillo. Canas, 85 cm. by 78.7 cm. (Col. the Hon. T. Morgan-Granville-Gavin) . 250
II—[C] *The Presentation of the Virgin,* by Murillo. Canvas, 1.55 m. by 2.1 m. . 253
The Evolution of the Minaret, with special reference to Egypt, II. II—[A] Mosque of Abū l'Ghadanfar, Cairo. [B] Mosque of al-Guyushi, Cairo. [C] Madrasa of Sultan Sālih, Cairo. [D] Madrasa-Mausoleum of Fatma Khatun, Cairo. [E] Madrasa-Mausoleum of Sultan Qalāūn, Cairo. [F] Madrasa of Salar and Sangar al-Gawli 256

Digitized by Google

PAGE

IIII—[G] Madrasa-Mausoleum of the Emir Sungur Sa'di. [H] Mosque of al-Maridani, Cairo. [J] Khanqa of the Emir Qusun. [K] Mosque of Sheykhun, Cairo [L] Madrasa of Sarghatmish, Cairo. [M] Minaret, KHOSRAUGIRA. [N] Minaret, Kerat 259

Chinese Lacquer. [A] Black lacquered bowl, design in red. Found by the Kozlóv Expedition in Northern Mongolia. Chinese, Han dynasty. [B] Inner surface of base of lacquered bowl, found in Corea. Design in raised red lacquer on a black ground. Chinese. [C] Inscription incised on undersurface of fragment shown in B. It includes a date corresponding to A.D. 9 . 262

PAGE

New attributions to Giovanni Benedetto Castiglione. I—[A] *Still Life,* here identified as by G. B. Castiglione. Canvas. (Private Collection). [B] *Peasant Boy Feeding Fowls,* by Castiglione. Canvas, 1.44 m. by 1.96 m. (Private Collection) . . 265

II—[C] *The Larder,* here identified as by G. B. Castiglione. (Sir Herbert Cook, Bart.). [D] *The Sacrifice of Noah,* by G. B. Castiglione. Canvas. (Palazzo Bianco, Genoa). [E] *Il Zompagnaro,* by G. E. Castiglione. Canvas. (Palazzo Bianco, Genoa). [F] *The Sacrifice of Noah,* by G. B. Castiglione. Canvas, 85 cm. by 117 cm. (Private Collection) 268

THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A. F. KENDRICK
D. S. MACCOLL
ERIC MACLAGAN, C.B.E.
GASTON MIGEON
J. D. MILNER
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

A PORTRAIT OF JOERG FUGGER ASCRIBED TO GIOVANNI BELLINI

BY AUGUST L. MAYER

THE small *Portrait of Joerg Fugger* here reproduced [FRONTISPIECE] was found by the writer of these lines in a garret of the Castle Oberkirchberg, belonging to the Count of Fugger-Oberkirchberg, but has since been acquired by Mr. Walter Schnackenberg, of Munich. It was not only dirty, but had been very badly repainted on the upper part of the face, especially on the eyes. In spite of this fact one could see immediately that it was not only a picture of quality but possessed great historical interest, because on the back was an inscription painted in white in the dialect of Venice: JOERG FUGGER A DI XX DI ZUGNO MCCCCLXXIIII. As a matter of fact, Jörg Fugger, then a youth of twenty-one, was in Venice in the year 1474. He was born in 1453, the son of Jacob Fugger, the founder of the famous family (1397-1469). Still more celebrated than George was his brother Jacob (1459-1525), who was the real genius of this mighty family. It is known that Jacob was first intended for the Church, but after the death of his brother Peter, his brothers Ulrich and George were no longer able to follow the careers planned for them by their father, and Jacob was asked by his relatives to undertake the management of the family affairs. George was afterwards destined to be Jacob's heir, but as the former died first, George's son Raymond inherited Jacob's immense fortune.

George Fugger is shown in the picture as a very wealthy youth dressed in the style of the Venetian jeunesse doré. In his brown hair is a garland of flowers similar to that we see in the marvellous *Portrait of a Young Man*, by Antonello da Messina, in the Museo del Castello at Milan. He wears a German black coat with silver tassels. The background of the picture is blue.

Who is the painter of this portrait? Certainly a Venetian artist, and a very good one. No doubt, too, a painter who had studied the art of Antonello. I hesitated for a long time in arriving at an attribution, but I think that Dr. Gronau, who has recently studied the picture, is perfectly right when he ascribes it to Giovanni Bellini. It is, indeed, impossible to suggest any other name, for Giambellino alone, among the painters working in Venice when Fugger was there, could express himself just in this manner and with this distinction and subtlety. Gentile Bellini is not to be thought of, because his style is really quite different from that exhibited in this portrait: he painted nothing so purely pictorial as this, but always composed with a more monumental effect.

All the best preserved parts of the picture display a great pictorial refinement and elegance, and there is abundant evidence that the author had a special gift for the representation of details, and had all the correctness of the miniaturist without any of his pedantry. One could even make a fairly exact guess, if we did not, as a matter of fact, know the exact date of the portrait, that it must belong to about the 'seventies of the quattrocento, because it still retains a certain masculinity characteristic of Giambellini just before he adopted the soft technique which we generally associate with his name. The little portrait shows that the painter not only was a close student of the incomparable technique of Antonello, but that he was affected by the latter's skilfulness as a designer in three dimensions, a power which so profoundly impressed all Antonello's Italian followers from Giambellini himself to Piero della Francesca.

A NEWLY DISCOVERED FIORENZO DI LORENZO

BY VICTOR LASAREFF

THE problem of Fiorenzo di Lorenzo has, during the last two decades, been radically revised. While Morelli,[1] Berenson,[2] Bombe,[3] and Jacobsen[4] considered this artist as one of the central figures of the school of Perugia and traced his influence in the works of Perugino and Pintoricchio, Adolfo Venturi[5] has uncompromisingly rejected this old-established theory and formulated a new hypothesis, affirming the dependence of Fiorenzo on Perugino. According to Venturi's reading of the situation, Fiorenzo di Lorenzo remained Perugino's follower during all his life. This supposition has been accepted without reserve by Ricci[6] and Guoli.[7] Considering that the theory

[1] Morelli, "Die Galerie zu Berlin," p. 165-167.
[2] Berenson, "The Central Italian Painters of the Renaissance," p. 89-90, 167-171.
[3] Bombe, "Geschichte der Peruginer Malerei," p. 122-143; Id. Fiorenzo di Lorenzo in Thieme-Becker's "Künstlerlexikon," vol. XI, p. 598-600.
[4] Jacobsen, "Umbrische Malerie des XIV, XV und XVI Jahrhunderts," p. 66-96; Id. Fiorenzo di Lorenzo, "Gaz. des Beaux Arts," 1914, p. 189-208, 309-326.
[5] Adolfo Venturi, *L'arte giovanile del Perugino*, "L'Arte," 1911; Id. "Storia dell' arte italiana," vol. VII, 2, p. 567-586.
[6] Ricci, "Pintoricchio," p. 2-3.

Digitized by Google

involves an insufficient appreciation of the rôle and importance of Fiorenzo di Lorenzo and is based upon an erroneous dating of his works, I venture to publish a new *Madonna* [PLATE A] by this artist, which throws some light upon the chronology of his works and serves to elucidate the problem of his relationship to Perugino.

This *Madonna*[8] belongs to Mr. Stepanoff's collection in Paris. It is a small picture, displaying an exquisite refinement of execution and reminding one rather of a miniature, such is the care with which its minutest details have been elaborated. The colours are deep and harmoniously related. The crimson of the Madonna's dress and the bright blue of her mantle agreeably contrast with the soft lilac hue of the veil and the gold background. A particularly sharp accent is produced by the reddish-gold hair, which creates, in unison with the lilac veil, a wonderfully fine accordance of tints.

Baron E. von Liphart was the first to recognize in this picture the hand of Fiorenzo di Lorenzo, and the attribution is confirmed by a survey of the whole succession of works by the artist. The type of the Madonna is exceedingly like that of the Virgin and the faces of some of the angels in the *Nativity* in the Perugia Gallery. There are the same fine, high eyebrows, the same graceful sculpturesque nose, the same tiny mouth. The hair of the Virgin is treated almost in a similar manner to that of St. Michael in the predella of the above-mentioned picture. The left hand is repeated, with insignificant modifications, in an early triptych in the Perugia Gallery. The draperies fall in those multiple angular folds which Morelli considered so typical of Fiorenzo di Lorenzo. The figure of Christ, too, has all the characteristic features of Fiorenzo's style. In the *Madonna* in the Museum of Fine Arts, Boston, we find a figure the whole of which is very like it, while the lower part of the body is almost identical [PLATE B]. The well-marked folds of the abdomen are repeated in the Madonnas in Boston and in the Jacquemart André Museum,[9] in the *Marriage of St. Catherine* and in the signed and dated niche with *SS. Peter, Paul, Angels and Virgin* on the sides, in the Perugia Gallery. Lastly, the right hand of the Madonna, which embraces Christ and clasps the end of the mantle, corresponds fairly closely with the detail in the Madonnas in Boston and in the National Gallery (Salting Bequest).[10] All these comparisons go to support the attribution to Fiorenzo di Lorenzo.

As the chronology of Fiorenzo di Lorenzo's works raises many differences of opinion, the fixing of a precise date for our picture is particularly difficult. The earliest works of the master appear without any doubt to be his triptychs in the Perugia and in the National Galleries. The first of these was painted in the 'sixties, the second in the beginning of the 'seventies.[11] Apparently in the middle of the 'seventies appeared the *Nativity* in Monteluce,[12] the landscape in which bears considerable resemblance to some pictures composing the series of panels of *Miracles of St. Bernard*. This series was executed in 1473, and, though it has been completely detached from Fiorenzo di Lorenzo by Guoli,[13] I am completeiy convinced that it was produced in his workshop—partly by himself, but with the help of Perugino, Pintoricchio, and other assistants. In any case, apart from the question to which artist these pictures should be ascribed, it cannot be denied that their style bears the closest resemblance to that of the unanimously accepted works of Fiorenzo di Lorenzo. That is why the chief share of the painting of this series must be assigned to him and not, as Signor Adolfo Venturi would have it, to Perugino.[14] This conclusion is arrived at because none of Perugino's known works represents a similar archaic stage of development. Moreover, there exists, by Fiorenzo di Lorenzo himself, a succession of pictures (as, for example, the above-mentioned triptychs in Perugia and London and the *Nativity* in Perugia) the style of which corresponds with that of the pictures of the *Miracles of St. Bernard*. Besides, we must bear in mind the fact that Fiorenzo di Lorenzo, who

[7] Guoli, *Fiorenzo di Lorenzo*, " Rassegna d'Arte Umbria," 1921, p. 114; Id. *Madonne di Fiorenzo di Lorenzo*, " Dedalo," 1920, p. 355-360; Id. *Pittori e meniatori nell' Umbria*, fasc., III, p. 112-117.

[8] Transferred from wood to canvas in the XIX century. Apparently during this performance the painting was seriously damaged.

[9] Bertaux, *Le Musée Jacquemart-André L'art italien*, " Rev. de l'art ancien et moderne," 1913, XXXIV, p. 424, 428. Guoli, *Madonne di Fiorenzo di Lorenzo*, " Dedalo " I, p. 355.

[10] Fry, *The Umbrian exhibition at the Burlington Fine Arts Club*, Burl. Mag., 1910, XVI, p. 267, Phillips, *The Salting Collection*, II. *The Italian pictures*, Burl. Mag., 1910, XVII, p. 15.

[11] Compare Weber, " Fiorenzo di Lorenzo," p. 46, 49.

[12] Venturi (" Storia dell' arte italiana," vol. VII, 2, p. 578) places this picture in the beginning of the 'eighties, seen in a proof in favour of such a supposition in the types of the shepherds who, according to him, manifest the influence of Perugino. However, these types, with equal success, may be considered as the characteristic product of the whole Perugian school of painting, which invariably tended to give to the faces of its personages a sentimental and even somwhat sweet expression. Guoli (" Pittori e meniatori nell' Umbria," fasc. III, p. 115) and Weber (*op. cit.*, p. 77) place the Nativity in the end of the 'eighties. It is difficult to accept such a statement, which is contradicted by the consideration, that this picture could in no case have appeared later than the Niche of the Perugia Gallery, dated 1487. Its style for this is too sober and archaic. In opposition to the named critics Frizzoni (" L'arte dell' Umbria rappresentato nella nuova Pinacoteca comunale di Perugia," p. 10), Berenson (" The Central Italian Painters of the Renaissance," p. 90, 169) and Bombe (" Geschichte der Peruginer Malerei," p. 129) consider the Nativity as an early work of Fiorenzo di Lorenzo.

[13] Guoli, " Rittori e meniatori nell' Umbria," p. 116.

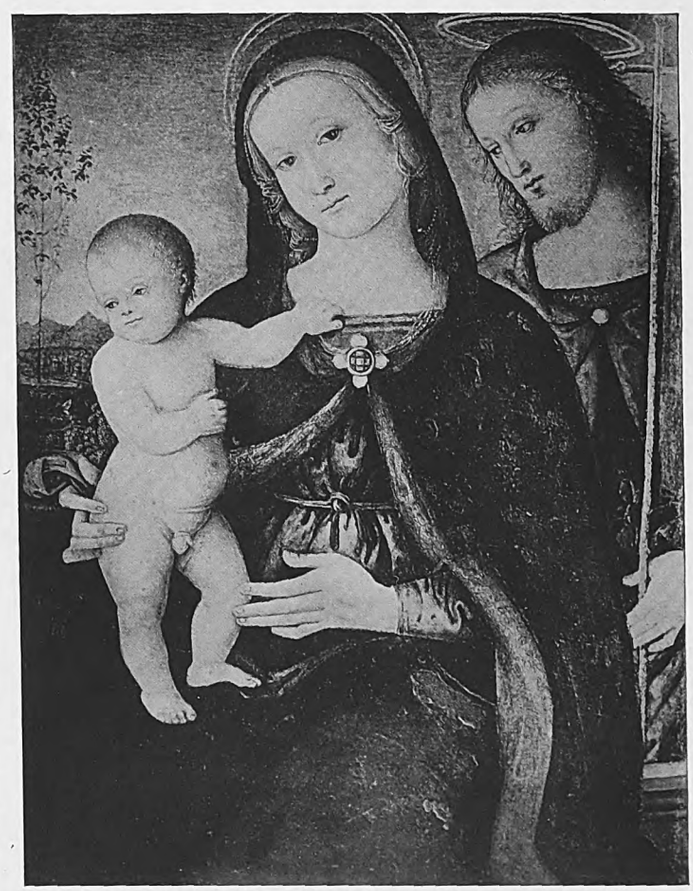
[14] Venturi, *op. cit.*, p. 470.

Digitized by Google

A—Madonna, here identified as by Fiorenzo di Lorenzo. Panel. (M. Stepanoff, Paris)

B—Madonna and Child with St. Jerome, by Fiorenzo di Lorenzo. (Museum of Fine Arts, Boston)

C—Madonna, by Perugino. Canvas. (Count S. Stroganoff, Leningrad)



D—Madonna and Child with St. John, by Bernardino di Mariotto (?). (Sir Herbert Cook, Bt.)

Digitized by Google

Digitized by Google

was born not later than in 1440,[15] was no less than six years older than Perugino, who was born in 1446.[16] This circumstance, especially if we consider the strict hierarchy of the corporations of Perugian painters and their statutes, makes it highly improbable that the elder artist should have worked under the direction of the younger. Perugino could have taken part in the production of a cycle of pictures illustrating the miracles of St. Bernard only as an assistant or younger companion, not as a leading master. And since the style of the whole series, allowing for all the differences between the separate pictures, is closely similar to that of the early works of Fiorenzo, there is no reason to detach this series from him or to connect it with another painter.

The *Madonna* here published belongs without any doubt to the above group of pictures. It can be assigned only to an early period of Fiorenzo's career, which is corroborated by the ornamented gold background such as occurs in his early triptychs in Perugia and London. An early date is also indicated by the similarity of the type of the Madonna and that of the angels in the *Nativity* in Perugia, which probably belongs to the middle of the 'seventies; but no evidence of an early date is so convincing as the figure of Christ. The type of the Child still exhibits a slightly archaic character, which recalls to our memory something of Verrocchio's *Boy with the Dolphin* (about 1469). Both the proportions and the general aspect of the figure itself resemble those of the boy escaping from the dogs, who appears in the picture, *The Healing of the Paralytic* (1473), belonging to the Siena series illustrating St. Bernard's life, as well as those of St. John the Baptist from the predella of the Walker Art Gallery in Liverpool,[17] which was certainly painted at the beginning of the 'seventies. All these analogies point to a date for our picture near the beginning of the 'seventies. Exhibiting as it does a strong Florentine influence, it appears to be the earliest of Fiorenzo di Lorenzo's Madonnas.

I am inclined to believe that the next Madonna painted by Fiorenzo was the Jacquemart André one, which reveals in the type of Madonna and of Child a whole succession of early characteristics. In the treatment of the hands it bears a considerable likeness to the fresco in St. Francesco at Deruta (1478), and therefore must be ascribed to the end of the 'seventies or the beginning of the 'eighties.[18] At any rate, there can be no doubt that it is earlier than the signed *Niche* in Perugia, dated 1487. In this last picture the types of Christ and of the Madonna are marked by a certain triviality which appears in the latest phase of the artist's style. This characteristic of the types finds a still greater expression in the *Madonna* of Boston, probably executed at the end of the 'eighties. Examples that may safely be assigned to a later period are the *Madonna* from the polyptych in the Perugia Gallery (1487-93), the *Marriage of St. Catherine* in the same collection, and the *Madonna* in the National Gallery (Salting Bequest). This last work was probably painted during the first decade of the sixteenth century, to which period it has been rightly ascribed by Guoli.[19] This is confirmed not only by the warm harmonious colouring, but also by the whole treatment of the forms, denoting, one supposes, the approach of old age. Thus the picture here published is the starting-point of a long chain of Madonnas by Fiorenzo di Lorenzo, the last link of which is formed by the Salting *Madonna*.

The importance of our painting is not limited to the fact that it enriches the œuvre of Fiorenzo di Lorenzo with a new authentic work: it furnishes also very valuable data regarding the relations between that master and Perugino. In the collection of Count Stroganoff in Leningrad there is a *Madonna* by Perugino which remains almost unknown in any other part of Europe[20] [PLATE C]. This picture, which I am inclined to ascribe to the beginning of the 'nineties, exhibits in its types and in the general treatment a close resemblance to Perugino's tondo in the Louvre, to his *Madonna between the Baptist and St. Sebastian* in the Uffizi, and especially to the *Madonna* in the Städel Institute, Frankfurt a.M.[21] A cursory comparison of the Stroganoff painting with the picture now published is sufficient to make it clear at once from what source Perugino drew his figure of Christ. Although the type of the Child has been completely modified by the master, the posture has remained almost without alterations. As Fiorenzo's *Madonna* was painted at the beginning of the 'seventies, and the Perugino not earlier than the end of the 'eighties, there can be no doubt whatever that it was Perugino who borrowed this motive from Fiorenzo di Lorenzo, not Fiorenzo from Perugino. This theory would

[15] Guoli, *op. cit.*, p. 112.

[16] Bombe (" Perugino, Kl. der Kunst," p. X), basing himself upon the evidence of Giovanni Santi, gives 1452 as the date of Perugino's *Nativity*.

[17] Burl. Fine Arts Club. " Catalogue of a collection of pictures of the Umbrian school," p. 29, pl. xv; Fischel '*Die Zeichnungen der Umbrer*. " Jahrb. d. preuss. Kunstsamml.," 1917, Beiheft, p. 13, fig. 89.

[18] Guoli (*Madonne di Fiorenzo di Lorenzo*, " Dedalo," I, fasc VI, p. 360) assigns too late a date for this pitcure, placing it in the first decade of the sixteenth century.

[19] Guoli, *op. cit.*, p. 360.

[20] " Trésors d'Art en Russie," vol. I (1901), fig. 104, p. 177. Berenson (" The Central Italian Painters," p. 222), Venturi ("Storia dell' Arte italiana," VII 2, p. 567) and Guoli ("Pietro Perugino " Spoleto, p. 65) casually mention this picture. In the Villa Borghese (Bombe, " Perugino. Kl. d. Kunst," p. 198) is a rather good copy of it, which is attributed by Crowe and Cavalcaselle (" Geschichte d. italianische Malerei," vol. IV, 1, p. 262) to Giovanni Battista Bertucci the elder.

[21] Bombe, " Perugino. Klassiker der Kunst," p. 20, 28, 33.

Digitized by Google

have been very insubstantial if of Fiorenzo di Lorenzo's works there had remained only the *Madonna* at Boston with the Christ represented in an almost similar posture.[22] As the last picture belongs to the end of the 'eighties, there could have been no escape from the theory that it was from Perugino that this motive was taken by the older artist. However, the *Madonna* now published shows us Fiorenzo's art at a far earlier stage of its development, and therefore proves in the most indisputable manner that the motive in question was elaborated by him before Perugino, who very cleverly used at a later period the traditional school formula. This formula was used by Perugino on several other occasions, as is proved by such of that master's works as the *Madonna and Saints* in S. Maria Nuova at Fano; the *Madonna and Saints* in S. Maria della Grazie, Imigaglia; the *Madonna appearing to four Saints* in Bologna; and the *Madonna with St. Catherine and St. Blaise* in S. Maria Maggiore, Spello.[23] Apparently the motive of the Child standing half-turned on the knees of the Virgin and stretching His left hand towards her neck was taken up from the works of Perugino by the succeeding generation of Umbrian painters. The Madonnas in the Cook collection at Richmond[24] [PLATE D], in Col. Holford's collection in London,[25] and in Count Rossi Scotti's collection in Perugia[26] are excellent proofs of this, as they repeat in an almost unaltered manner the same motive, which was probably introduced for the first time by Fiorenzo di Lorenzo into Perugian painting.[27]

The two Madonnas which are now published thus furnish a new argument in favour of the hypothesis that asserts the dependence in this sense of Perugino upon Fiorenzo di Lorenzo. This statement, which has lately been very much contested, can be supported by many facts, one being the connexion, already demonstrated, between the architectural background in the *Annunciation* by Perugino in Count Emanuele Ranceri's collection at Perugia, and one of the pictures in the series of panels recounting the *Miracles of St. Bernard*. Another of these facts is the attribution to Perugino—an attribution becoming every day more generally acceptable—of the *Adoration of the Magi* in Perugia, which had for a long time been considered to be by Fiorenzo, and which certainly is in a style very like his. Finally, we have, as already shown, the dependence of the Stroganoff *Madonna* on the early *Madonna* by Fiorenzo. The possibility is not excluded, of course, that Perugino received his first lessons, as Adolfo Venturi believes, in the workshop of Piero della Francesco in Arezzo. This hypothesis, however, cannot be taken seriously, as it is based upon very contestable attributions. On the other hand, Perugino's earliest authentic paintings are unquestionably connected stylistically with the works of Fiorenzo di Lorenzo. Therefore we are wholly entitled to believe that Perugino, whose youthful development was marked by an increasing tendency to submit to Florentine forms, was strongly influenced by his elder contemporary, Fiorenzo di Lorenzo, who evolved in the same direction and was the first to transport the ideals of the Florentine Renaissance on to Perugian ground. Later, of course, Perugino easily overtook his master. It was only in his youth that he paid a tribute to Fiorenzo, but that tribute represents the earliest link between the art of Florence and that of Umbria.

22 Guoli "Pittori e meniatori nell' Umbria," p. 115 erroneously connects the Madonna of Boston with the Madonnas of Pintoricchio in the National Gallery of London and in the Gallery of Trevi. If he had been acquainted with the Madonna of Fiorenzo di Lorenzo now published, he would hardly have persisted in such an opinion.

23 Bombe. "Perugino," p. 67, 74, 92, 186.

24 Borenius. "A catalogue of the paintings at Doughty House, Richmond," London, 1913, Nr. 57, p. 66. Berenson ("Central Italian Painters," p. 151) ascribes this picture to Bernardino di Mariotto.

25 Bombe. "Perugino," p. 213.

26 Guoli. "L'arte Umbria alla mostra di Perugia," Bergamo, 1908, p. 50, fig. 125.

27 A very near type of the Child can be found in the *Santa Conversazione* of Pintoricchio in Spello, which was executed with the help of Eusebio di San Giorgio. Also in the fresco of the Borgia Apartments, representing the allegory of Music. See Steinmann, "Pintoricchio," fig. 65 and 79.

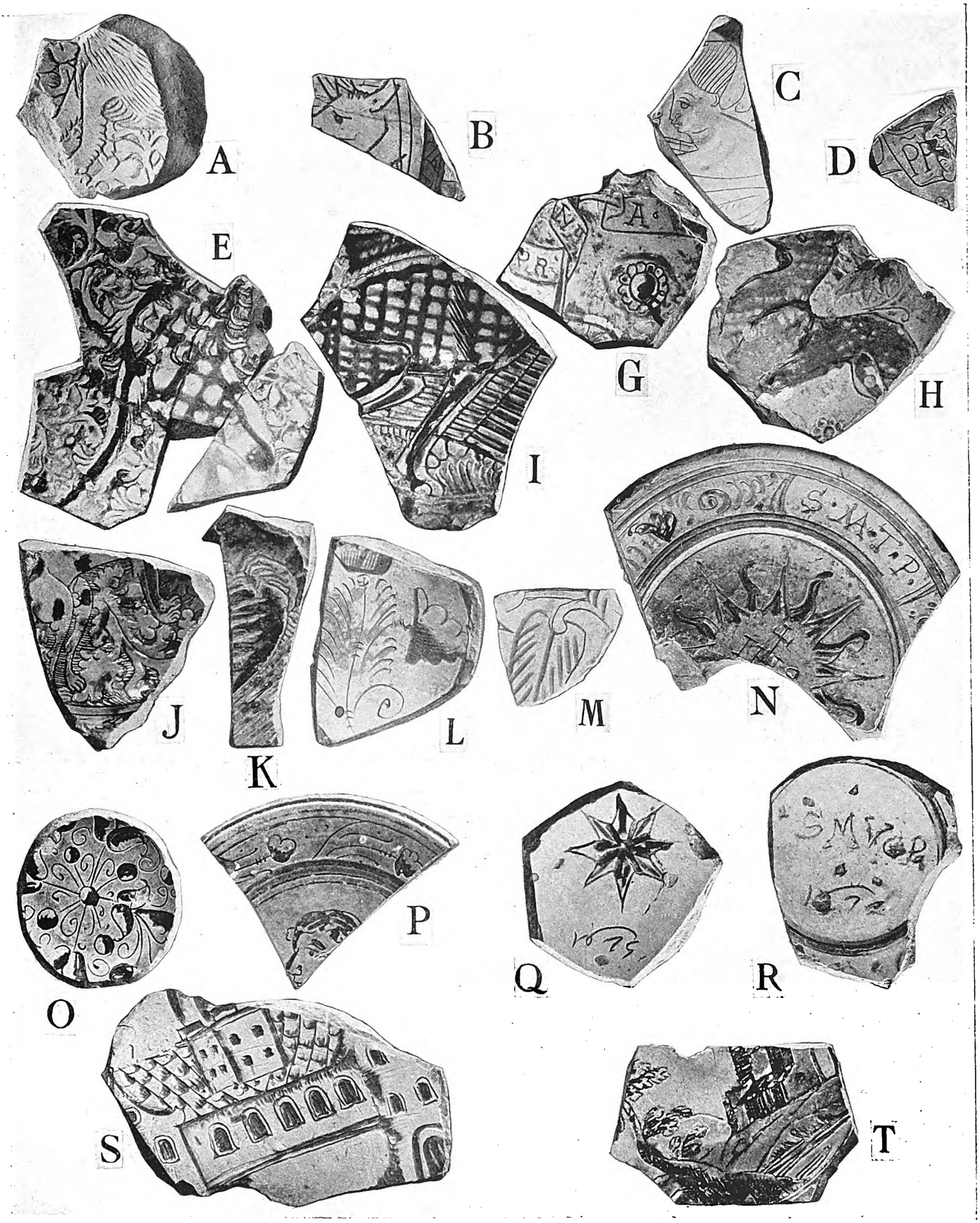
BOLOGNA POTTERY OF THE RENAISSANCE PERIOD

BY W. B. HONEY

THE Italian *sgraffito* wares have seldom received the attention they deserve, and have undoubtedly suffered by the proximity of the more sumptuous painted *maiolica*. Their method is one of the truest of the potter's processes, and one that calls for great sureness of hand and powers of draughtsmanship if success is to be achieved. To draw with a steel point, irrevocably cutting through the dried coating of white slip to the dark body beneath, calls for the same gifts as the stylographic pen used (" to avoid sentimentalizing his line ") by Henri Gaudier-Brzeska for some of his most astonishing drawings. *Sgraffito* wares often show drawing of as great power and beauty as any in the whole range of pottery; but poor craftsmanship is nowhere more plainly exposed.

The process belongs to peasant art. Perhaps the finest of all examples are those made in Persia and the Near East in early Islamic times as the popular equivalent of engraved metal,

Digitized by Google



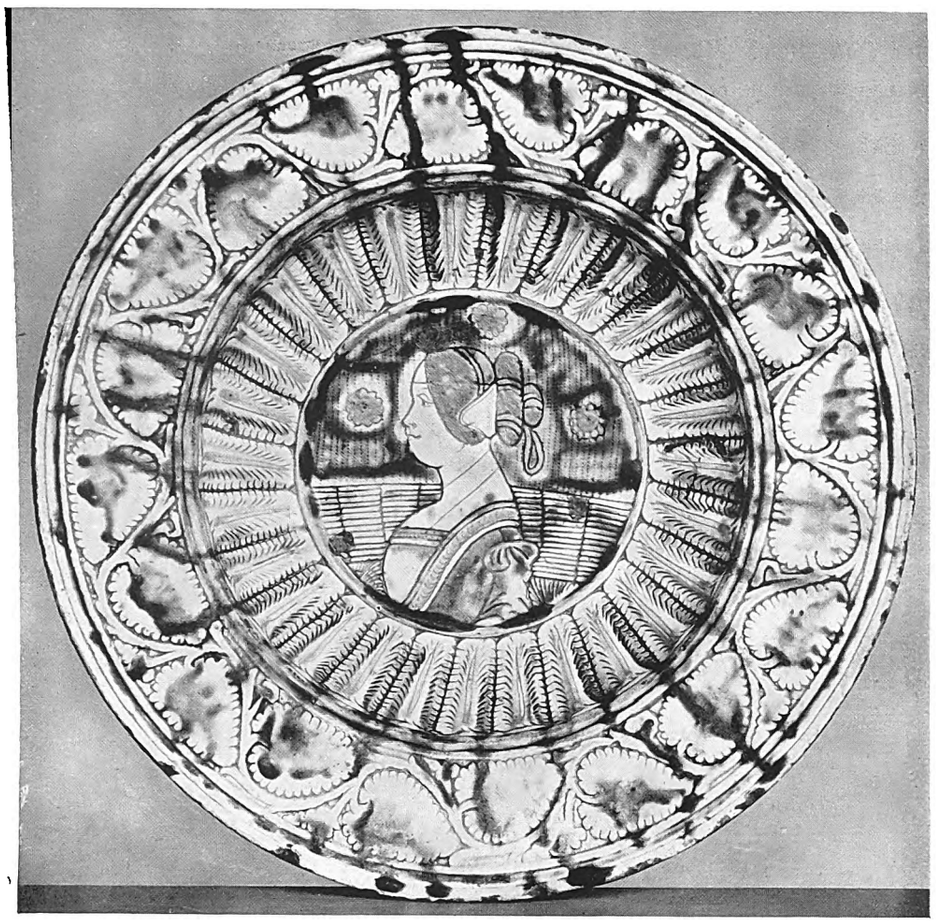
Fragments of pottery found in excavations at Bologna. (Victoria and Albert Museum)

Plate I. Bologna Pottery of the Renaissance Period

Digitized by Google

Digitized by Google

Digitized by Google



A—Dish. Diameter, 33.3 cm. (Salting Collection, Victoria and Albert Museum)

B—Dish. Diameter, 39.4 cm. (Victoria and Albert Museum)

Plate II. Bologna Pottery of the Renaissance Period

Digitized by Google

and the Italian practice was undoubtedly, though indirectly, derived from these. Interesting *sgraffito* wares, of uncertain date, have been excavated at Kertch in the Crimea, and at Constantinople; others, probably of the thirteenth or fourteenth century, have been found in Cyprus, and these may perhaps be accepted as evidence of the westward passage of the technique. The suggestion that the Italians were copying the Chinese, made in all seriousness in the foremost German work on early Chinese pottery, seems no more than a warning of the risks run by the specialist.

The inattention of the nineteenth century is no doubt in large measure responsible for the scarcity of these Italian wares in our collections. The greater part was certainly "common pottery," but much is of the greatest artistic interest. A number of groups are clearly recognizable, but in the absence of dated or inscribed pieces they must await the discovery of wasters or other documents before they can be certainly ascribed to particular towns. A large number of fragments of pottery, found in digging through the ramparts of Bologna a few years ago, were acquired by the Victoria and Albert Museum through the generosity of Dr. W. L. Hildburgh, F.S.A. Amongst them were a number of unglazed pieces, undoubtedly wasters, by which a large and important group can be definitely ascribed to Bologna.

This group was previously recognizable as a coherent one, and has the distinction of including a number of modelled pieces of fine quality, in addition to the usual *bacili* and *scodelle*. The pottery shows the common light red body of Northern Italy, and the covering of white slip ("terra di Vicenza," as Piccolpasso calls it) is not of distinctive character. The coloured lead glazes are limited, as a rule, to characteristic tones of more or less brownish yellow or amber colour and a strong leaf green, together with an uncoloured glaze of warm golden tone. These colours, in various shades, are, of course, common to all early glazed pottery, from China in the T'ang Dynasty to Western Europe. Here they are, as a rule, applied in somewhat haphazard patches, but the brown is frequently used on costumes and the bodies of animals in a characteristic simple trellis pattern. A dull, rather dark, blue glaze is also used, more rarely, on shields of arms.

The "Gothic" foliage which forms a large part of the decoration is very distinctive, and shows three principal types—a heart-shaped, serrated leaf not unlike that of the mulberry, generally used as a border on a serpentine stem; a serrated lancet-shaped leaf used for inner borders; and a lobed leaf, perhaps originally oak, but stylized for decorative purposes to almost any form whilst retaining its peculiar character. Another characteristic feature of the group is a wattle fence, sometimes drawn in a rather summary fashion, but in other cases showing the uprights and indicating the curves of the interlaced osiers. Like so much pottery decoration of the time, this wattle fence is derived from contemporary prints, and occurs in another group of the *sgraffiti*, but is there drawn in a quite different manner. The background above the fence is as a rule dotted, sometimes with a roulette, and a formal rose is often added to give balance to the design.

A number of the fragments found at Bologna are illustrated in PLATE I. That marked A is an unglazed piece showing powerful incised drawing of the fore-part of an animal, and some foliage of the character of the modified "oak" described above. It is possibly the work of the same hand as the glazed fragment E, with the mane of a lion, which in turn shows treatment similar to that of a third specimen, I, with the legs and body of an animal, perhaps a hound, superbly drawn. Both of these show the distinctive brown trellis pattern of the group. Common to all, including the waster, is the method of shading in fine, close, parallel lines. The unglazed fragments B and C are parts of small *scodelle*, or bowls with raised foot, and show part of the head of an animal, probably a unicorn, and the bust of a woman, treated in the same manner as on a dish in the Salting Collection [PLATE II, A]. On the latter they are more carefully drawn, as is perhaps to be expected in a large "state dish." The small *scodelle*, which doubtless formed the bulk of the output of the pottery, would naturally not always receive the same attention, though many fragments of these in Dr. Hildburgh's gift show drawing of fine quality. Two of these are included in PLATE I, H and J.

The unglazed fragment at D, with a cleverly drawn grotesque head and portion of a scroll with an inscription, does not exactly resemble any complete piece I have seen; but similar treatment of scrollwork often occurs, and the characteristic shading in fine parallel lines is also seen on it. A fragment with a similar scroll is shown at G on PLATE I.

Apart from the evidence of the unglazed pieces, it is probable that most of the glazed fragments are also of local origin. Such "common" wares as these would probably be exported only to places without local potteries. The presence of the wasters is clear evidence of local production at Bologna, and it is therefore unlikely that other wares of the same character would be imported into the town in such quantity, at least as long as the local

Digitized by Google

pottery was at work. Several glazed fragments bear the well-known *sega* of the arms of Bentivoglio [PLATE I, K] and are similar to the others described here. If of local origin, as now suggested, they enable us to confirm the dating of the whole group on stylistic grounds to the latter part of the fifteenth and the first years of the following century, as Giovanni Bentivoglio was expelled from Bologna by Julius II in 1506 and died two years later. A shield on another glazed fragment has been identified by Mr. A. Van de Put as the arms of Pepoli of Bologna impaling Rangoni of Modena. Count Guido Pepoli married Bernardina Rangoni in 1474 and died in 1505.

The arms of Bentivoglio also occur, with those of Rangoni of Modena and another, on a large inkstand in the Salting Collection [PLATE III, A], with five modelled figures, some bearing shields. This is one of the finest of the modelled pieces, which all appear to date from the late fifteenth century. It may, I think, be assumed that they originated through the patronage of the local factory by Giovanni Bentivoglio and his family, and ceased to be made after his expulsion. Doubtless, too, a similar origin may be claimed for the finely designed large dishes (*bacili*), decorated on both sides, by which the Bologna group is chiefly represented in collections. They were perhaps made as gifts to Giovanni Bentivoglio, or for his use.

The dishes in the Victoria and Albert Museum illustrated in PLATE II, A and B, are typical specimens, showing the three kinds of foliage and the trellis of brown glaze, as well as most of the other characteristics of the group. The dish at B (of which the back is shown) is decorated inside with a design of naked boys riding dragons.[1] The hare which appears in one of the medallions is of obviously Eastern origin, and is found again on a fragment of a small bowl in Dr. Hildburgh's gift. A complete specimen is also in the collection at South Kensington. The large dishes are sometimes decorated with sacred subjects, as, on a specimen formerly in the Wyndham Cook Collection, with the Nativity. On a splendid example at Hamburg[2] occurs the *impresa* of D'Este. At the Ashmolean Museum, Oxford, are two dishes of the class,[3] one with the unusual feature of a raised central boss in the form of a flower, the other with two youths playing musical instruments. A similar figure occurs, with the lancet-shaped leaves, on a *tazza* at South Kensington [PLATE III], said to have been found at Florence. It is noteworthy that one of the glazed fragments found at Bologna bears the arms of the Medici.

The modelled pieces comprise tazza-shaped dishes and cups supported by lions, and inkstands. Two examples at South Kensington are illustrated in PLATE IV. The modelling shows a remarkable freedom and grace, as well as a strong feeling for the quality of plastic clay. The manes of the lions in PLATE IV, B, are stylized in the same manner as in the incised fragment E [PLATE I], and perhaps follow the same engraved original, or the modelling may, indeed, be the work of the same craftsman. The Salting inkstand [PLATE IV, A] has the characteristic "oak" foliage and brown trellis pattern. Another inkstand, with a seated youth, is in the Kaiser Friedrich Museum at Berlin.

The fine *tazza* cups are represented by specimens at South Kensington,[4] the Louvre,[5] the Cluny, and elsewhere. The Bologna fragments include a portion of the stem of a *tazza* decorated with a scale pattern similar to that on the specimens at South Kensington, one of which is also linked with the large dishes by its design, on the inside, of a naked man and a dragon similar to that mentioned above, as well as by foliage of the usual character. Part of an inkstand with supporting lions of similar design was formerly in the Pierpont Morgan Collection, and shows a *guilloche* pattern which further links it with that illustrated in PLATE IV, B.

Some other wasters in the collection show rather loose and feeble line drawing and cannot be definitely associated with any of the late fifteenth-century group. It is possible that we have in these the work of the less gifted potters, or they may perhaps be of later date. That the kilns were in operation in the middle of the sixteenth century seems probable from a fragment of a plaque with part of a shield of arms, identified by Mr. Van de Put as those of Castelli of Bologna, and incised beneath with the date 1552.

Fragments at least of a still later group can be definitely assigned to the city. These are, unfortunately, of little artistic value. The waster with sketchy scrolls and leaves, shown on PLATE I at L, is clearly related to the green-glazed fragments at O and P, and to the border of that at N, which further shows in places a deeply cut, rather broad line like that on the waster M. The lettering on N is similar to that on the two fragments R and Q, dated 1674 and 1675. The wares of this group are either green-glazed or show a clear glaze of brighter tone

[1] Hannover: "Pottery and Porcelain" (1925). Vol. I. Fig. 105.
[2] Hamburg Museum für Kunst und Gewerbe: "Jahrbuch," 1905. Illustrated on pp. 32 and 33.
[3] Fortnum: "Catalogue of Maiolica in the Ashmolean Museum," 1897. Plate 7.
[4] Fortnum: "Catalogue of Maiolica at the South Kensington Museum." Illustrated opposite p. 73.
[5] Hannover: "Pottery and Porcelain" (1925). Vol. I. Fig. 106.

Digitized by Google

Tazza-cup. Height, 20.3 cm. (Victoria and Albert Museum)

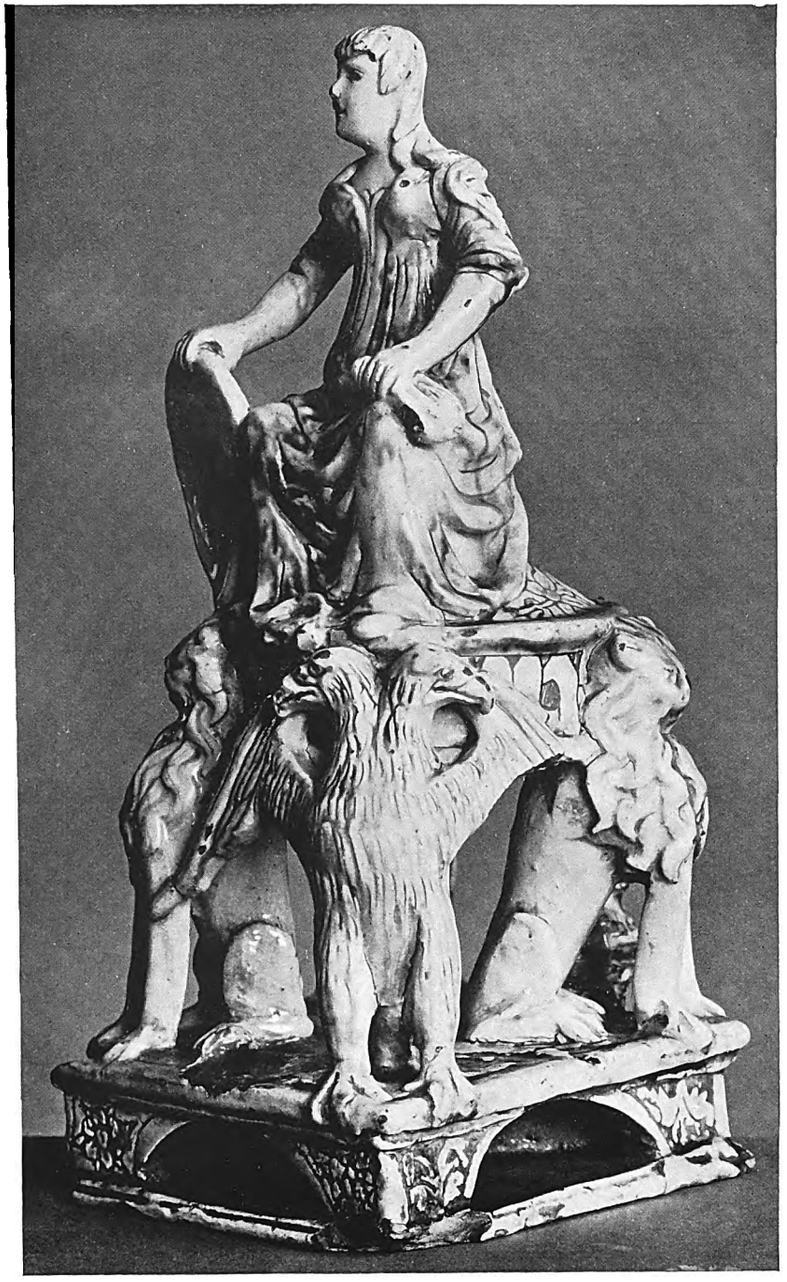
Plate III. Bologna Pottery of the Renaissance Period

Digitized by Google

Digitized by Google

Digitized by Google

A—Inkstand. Height, 43.5 cm. (Salting Collection, Victoria and Albert Museum)



B—Inkstand. Height, 32.4 cm. (Victoria and Albert Museum)

Plate IV. Bologna Pottery of the Renaissance Period

Digitized by Google

and more glassy appearance than that used in the late fifteenth century; they show also a rather different technique. The early pieces were all in pure line, but in the later a broad cutting instrument has also been used, giving at times a quite different effect. Two complete bowls, perhaps belonging to this group, are at South Kensington, one green-glazed and another with pale clear glaze. It is obvious, however, that pieces with such simple decoration cannot be dated with precision, and these may well be much earlier or later.

The curious unglazed fragment at S in PLATE I, with a roughly drawn house, cannot be associated with any complete example known to me. An unusual subject is also seen on the glazed fragment shown beside it at T, with part of a cleverly rendered landscape and building, coloured with the usual splashes of green, blue, and brown glazes. This is at least as late as the seventeenth century, and shows a novel, and quite successful, application of the *sgraffito* technique. A complete specimen of the kind would be of great interest.

AN UNKNOWN MS. OF FREYDAL

BY CAMPBELL DODGSON

THE magnificent literary and artistic projects of the Emperor Maximilian I were doomed almost without exception to remain abortive, for *Theuerdank* and the *Ehrenpforte* were the only items of the great programme to be completed in the author's lifetime. Almost all of the documents, early drafts, sketches and miniatures relating to these projects are preserved at Vienna, and their history has been narrated with so much critical acumen and painstaking accuracy by various Viennese scholars, chiefly in the early volumes of the *Jahrbuch* of the (formerly) imperial museums, that it seemed improbable that any further discovery relating to them should ever be made beyond the recording of hitherto unknown woodcuts, or new states of woodcuts, for *Theuerdank, Weisskunig,* etc., which have strayed into other Continental or even into British collections, and have been described from time to time in this and other magazines.[1] Mr. E. P. Goldschmidt's discovery in Paris of an entirely unrecorded MS. of *Freydal,* with first sketches in colour for the finished miniatures of the Codex from Schloss Ambras which has been since 1806 at Vienna, is therefore an event of considerable importance. The MS. is incomplete, containing only 175 leaves as against the 255 (originally 256) leaves of the Vienna volume[2]. Each leaf of paper (335 × 270 mm.), with the watermark of an anchor in a circle surrounded by a star of six points, Briquet 490, which is the watermark of some of the Vienna miniatures and of the paper on which all of them are mounted, contains a drawing in pen-and-ink and water-colours (or body-colours) of the average size of 232 × 232 mm. There are 120 jousts on horseback and fifty-five fights on foot. The horse tournaments are numbered in a contemporary hand 1-132, the numbers 1, 34, 42, 62, 64, 66, 67, 69, 80, 94, 97 and 108 being lost. There were five leaves without numbers, to which the equally missing numbers 45, 51, 57, 118 and 122 have been given, because the designs fitted into these gaps. The MS. had been divided into four volumes; two of the four empty green covers, obviously dating from the early nineteenth century, one of which is lettered in gold "Mlle. Augustine," while the other only has "Tournois," are now in Mr. Goldschmidt's possession; he saw another volume lettered "Mlle. Clémentine." It is said that the MS. was an heirloom which had to be divided between four co-heiresses, each of whom got her due share of tournaments and combats. Later on all four volumes were owned by Comte Frédéric de Pourtalès, whose book-plate they bear. The more recent numbering in black ink, to be seen on some leaves, relates to the division.

The relation of this MS. to the Ambras volume, which was edited for the first time in 1880-82 (Vienna, Holzhausen), with an elaborate introduction by Quirin von Leitner, is easily explained. It contains the preliminary sketches (to which a parallel case exists in the case of the "Austrian Saints") following a literary concept, and followed themselves by much more highly finished miniature paintings, for the work entitled "Freydal," which was intended ultimately to be a printed volume illustrated by 256 woodcuts, of which only five (by Dürer[3]) were ever carried out.[4] It was intended to depict in poetical form, but without neglect of historical accuracy in details, the knightly contests in which Maximilian ("Freydal") engaged at the courts of many queens and dames of high degree while still the wooer of Mary of

[1] BURLINGTON MAGAZINE, XXII, 323; XXVIII, 138; *Jahrbuch der preuss. Kunstsammlungen,* XXXIII, 284; XXXVI, 39, and Beiheft, p. 1.

[2] One of the missing leaves of this MS., cut down and without a number or border line, was sold at Sotheby's on July 24, 1923, among the drawings of Prince Argoutinsky, and is reproduced in the Catalogue (No. 59, "Flemish School").

[3] C. Dodgson. *Repert, fur Kunstwissenschaft,* 1902, XXV, 447.

[4] Maximilian wrote on October 14, 1512, to Siegmund von Dietrichstein: "Die Figuren [zum weisskundg] sein noch nit all geschnitten; desgleichen auch die Figuren, so zum Freydal gehören: dan der auch vil sein werden, bey drithalb hunderten allein der Freydal" (Leitner, p. x).

Digitized by Google

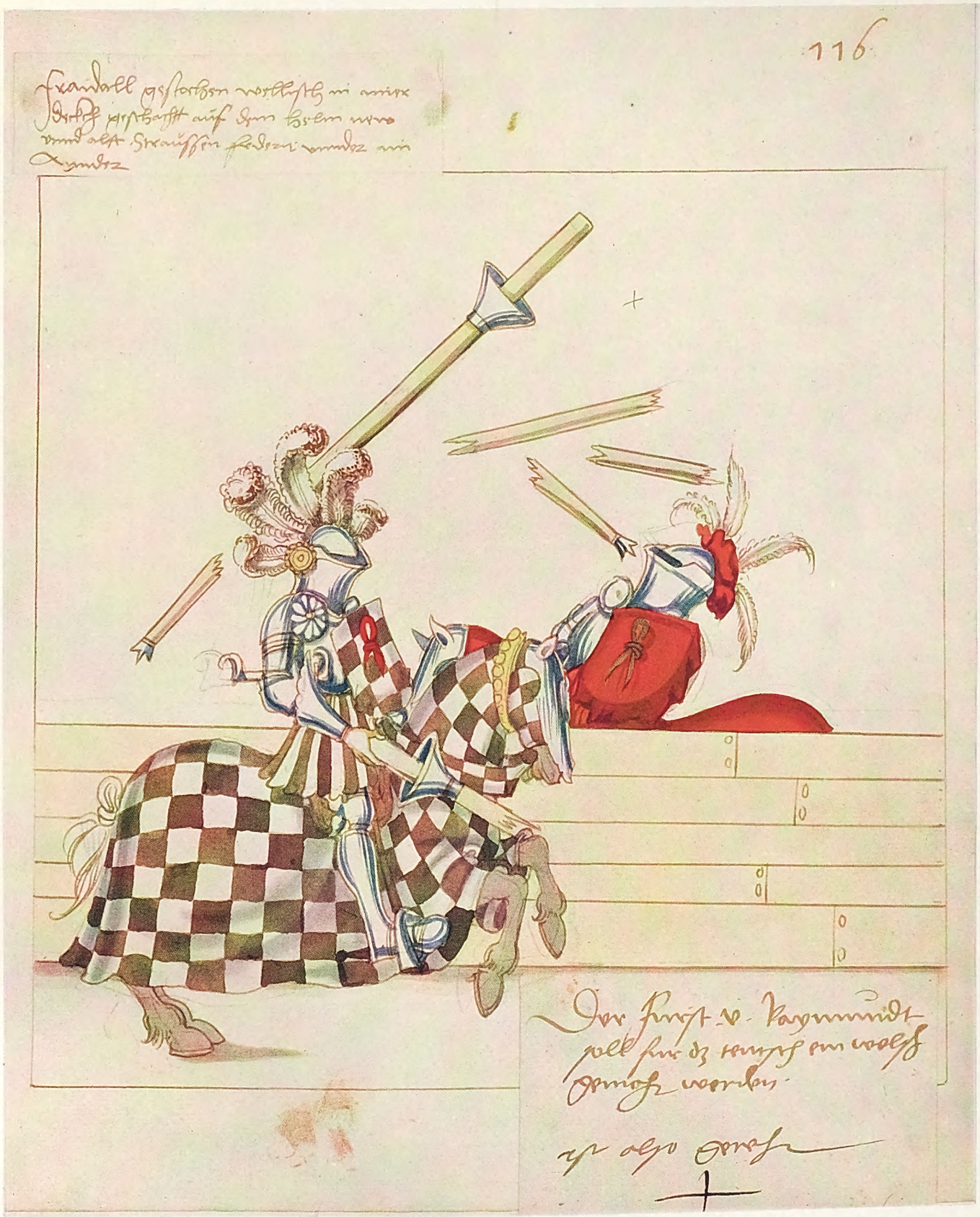
Burgundy, just as " Theuerdank " relates the perils that he passed through, under another assumed name, when going to claim her as his bride. The literary concept (Codex MS. 2831, Nationalbibl., Vienna), was published by Leitner. The original sketches, now first described, are in a MS. prepared by Maximilian's secretaries, under the Emperor's personal supervision, and with some corrections in his own hand. It can be dated about 1512, or shortly after. On each leaf of the horse tournaments were two different hand-written slips stuck on with paste and sealing-wax, many of which are now lost. Those below the pictures give the name of Max's jousting opponent, and in some cases also the mode of jousting. These slips are in the handwriting of Marx Treitzsaurwein, the Emperor's first secretary in his literary works (see Leitner's introduction, p. iv, vol. 1, and note 3, for the identification of this hand). The slips over the pictures contain a short description of the mode of tournament to be depicted and the exact outfit worn by Freydal on each occasion, e.g. (p. 21): " Fraydall gestochen ain degkh von Rott weis vnd Swarczen Tamasth auff dem helm ain [peligcan kopf, deleted] ganczen peligcan " (" Freydal jousting, trappings of red, white and black[5] damask, on the helm a [pelican's head, deleted] complete pelican "). Such a slip is always pasted over the side on which Freydal appears. In a few cases the adversary's name is written on the leaf itself, and in one case only (p. 124) a second slip at the top gives the adversary's name, " kunig Villips." There are two cases, on the other hand, where two slips are attached, both describing Freydal, who appears twice, and two where not Freydal himself but his adversary (p. 110, Friedrich von Horn; p. 111, Der tüffel, a knight disguised as the devil), is named on the single attached slip. These slips over the pictures are in another hand, and the names which occasionally appear written on the sheet itself are in yet another. It seems clear that these slips, of both kinds, were prepared first by the Emperor's secretaries and handed with the blank page to the draughtsman hired to make the sketch, who prepared the picture according to the written description and then stuck on the slips he had received before submitting the sketch for correction. We shall see that corrections were made by Maximilian himself, and we suspect that the bold rough cross drawn sometimes on the page, sometimes on the lower margin or on the name slip, is the Emperor' own mark of approval.

The draughtsmen—I think, but am not sure, that there is more than one—are artists of no very great ability, and we need cherish no hope of ever discovering their names. In the finished MS., of which the miniatures are assigned by Leitner (p. v) to no less than twenty-six hands, only one leaf bears a monogram. The same leaf bears also a date, 1515, which indicates the completion of the work, for we know that in 1516 the work of cutting the blocks for the woodcut publication was in progress. Leitner quoted on p. vii a passage from Treitzsaurwein's notebook of 1512 (Cod. Vindob. pal. MS. 2835) referring to a draft for the composition of Freydal to which Mr. Goldschmidt's MS. corresponds. It is too long to quote here in full, but it gives a summary of the jousts and tourneys (Stechen und Rennen) to be depicted, saying exactly which of them are to be in this or that of the several varieties of the sport, Geschiftrennen, Schweifrennen, Pundtrennen, Antzogenrennen, etc. (the names are untranslatable into English — these different modes of jousting and the accoutrements worn in them are all described by Leitner), and in which of them the Emperor keeps his seat and his opponent falls, or both fall or keep their seats, as the case may be. There were to be 129 (the numbers are wrongly added up as 128) in all. This preliminary plan corresponds in several important ways with the Pourtalès MS., though there are discrepancies. The main plan has been adhered to, whereas there had been a fundamental change before the Vienna miniatures were painted. In the latter the whole subject-matter was redistributed into a sequence of sixty-four " courts," at every one of which was held on four successive days a " Stechen," a " Rennen " (these two being interchangeable on the first two days), a " Kampf," or combat on foot and a " Mummerei," or masquerade. The foot combats, which already appear in the Pourtalès MS., were an addition to the original plan; it was decided at some time in 1512 to include them along with the masquerades, which had been placed on the programme of the Emperor's publications as early as 1502 as a separate work, in the scheme of " Freydal." For the masquerades, unlike the foot combats, no sketches are preserved, and unless these have been lost, the date of the composition of the MS. is probably not later than 1512.

The old numbers preserved on most leaves show that the jousts are arranged from a technical point of view, so that all of a certain variety follow on one another, as in Treitzsaurwein's scheme of 1512, to which the varieties depicted correspond on the whole, while the technical descriptive terms on the slips are the same. Many of these subjects, again, can be identified with those depicted in the finished miniatures. Taking one group as an instance,

[5] It is noticeable that the colour described in this and other notes as black is now brown; presumably the pigment has changed colour.

Digitized by Google



Leaf 116 of the Freydal MS. Size (to border-line) 23.5 cm. by 23.7 cm. (Messrs. E. P. Goldschmidt & Co.)

Plate I. An unknown MS. of Freydal

Digitized by Google

Digitized by Google

Digitized by Google

Leaf 12 of the Freydal MS., with correction by the Emperor Maximilian. Size (to border-line), 23.5 cm. by 23.7 cm. (Messrs. E. P. Goldschmidt & Co.)

Plate II. An unknown MS. of Freydal

Digitized by Google

German jousts (" Teutsche Stechen "), there are in the Pourtalès MS. thirty-nine of these, numbered 2-33 and 35-41. Taking the original group to have consisted of forty-two (1, 34, 42 being lost), there were at least thirty-one " Teutsche Stechen " proper, as against twenty-six planned by Treitzsaurwein, which are actually extant; twenty-five of these are easily identifiable with the corresponding miniatures at Vienna. There are, however, six " Teutsche Stechen " not found in the miniatures, and three miniatures of this variety, out of a total of twenty-eight, for which no sketches are preserved. Taking the jousts as a whole, there are 120 of these in the sketches, twelve at least being missing, for the old numbers go up to 132. Of these 110 are identified with the same subjects in the miniatures, and ten represent jousts not afterwards painted for that series. In the miniatures, on the other hand, there are 127 in all, one being lost, of which 110, as already stated, correspond to the sketches, while seventeen do not. In relation to the draft of 1512 both MSS. show considerable divergences if analysed from the technical point of view, nor do they exactly correspond with another in the numbers of each kind of joust shown. This shows that the Emperor, who had probably contended in more than 128 jousts, went on altering the selection of those which he wished to be included in " Freydal."

The divergences observable in the pictures of the same subjects in the two MSS. are of various kinds. The points most strictly adhered to in both are always those relating to the technical or sporting side of the joust shown. That is, the exact position of the horses, the exact degree of unseating (whether fallen off or just dislodged from the saddle, feet in the stirrups or not, etc.), the kind of tournament fought. Less exact are the details of costume, the colours as well as crests of the jousters. There are over a dozen instances where one or both jousters have different crests in the two MSS. This is not so surprising as it may seem, since fancy crests of no heraldic significance and only chosen for the occasion were used in these contests.[6] There are several instances in the sketches of one or more lances being left out; these were undoubtedly to be added according to the Emperor's indications, the fate of the lances, whether broken or dropped or retained intact, being one of the most essential points in a joust. In the finished Vienna MS. both lances are always shown. The least fidelity is shown in the case of accessories and backgrounds, where any such are given. This is quite exceptional, but on p. 43 a crowd of spectators is shown outside the barriers, with a dog, and little boys sitting on the rail, while ladies, one of them wearing a crown, watch the scene from a balcony (this subject in the miniature has no background), and on p. 70 there are four spectators as well as a man knocked down by the runaway horse of one of the unseated knights. These subordinate figures give a better opportunity than the knights in the helmets of judging the artist's capacity for figure drawing, and show his affinity to the " Danube School."

On some of the designs the Emperor himself has indicated a correction to be made. The first and most important of these is p. 12 [PLATE II]. On this two big, rough pen strokes run through both the jousters and three strokes cross out the shield flying in the air, and below the picture Maximilian has written: " Das treffen sol verkert werden, freidalb der Renner und graff felix der stirtzer "—this encounter is to be reversed, Freydal the winner and Count Felix the one to fall. On turning to the corresponding picture in the Vienna MS., L. 86, we find that the position of the two combatants, as such, has been exactly retained, but their costumes and crests have been exchanged, so as to obtain the effect commanded in the Emperor's correction. Freydal, clad entirely in gold brocade, the trappings of his horse being of the same material, is now shown keeping his seat on the right, while the knight falling off backward on the left side of the picture now has the costume of the winner in the original sketch, with the distinctive sign on the horse trappings of a nude female figure beneath a scroll (probably embroidered). The colour of this costume has been changed from yellow to green.

A curious discrepancy is, however, to be noted. Maximilian refers to his opponent as " Graff Felix," referring presumably to Felix von Werdenberg (d. 1530). In the Vienna MS., however, the combat in question (L. 86) is named " Herr Wolfgang von Polheim." It is a " Krönl Rennen " exactly like our p. 12 with Maximilian's correction, and in fact one of only two jousts of this mode in the whole Vienna MS. The other " Krönl Rennen " is L. 6 (= p. 5 of the sketches named in the Vienna MS.) " Graf Felix von Werdenberg." It appears, therefore, that either the Emperor confused the names of his opponents in those two jousts when he jotted down this correction, or that the secretary made a mistake when he wrote the names under the miniatures.

On p. 19 one interesting technical correction has been roughly sketched by the Emperor himself. The upright lance is to be broken and the

[6] An interesting case, however, of a directly apposite crest is p. 35, where Freydal's crest is the emblematic " Glücksrad " (wheel of fortune), with crowned M's, the cipher of Mary of Burgundy, attached, which also appear on the trappings in the Burgundian colours.

Digitized by Google

top to be shown flying in the air. This indication has been exactly carried out in L. 197. In the same way on p. 44 Maximilian has sketched in a veil to be placed over the crest of his opponent, which has been done in L. 50. The same correction is made on p. 92 (=L. 157). On p. 56 the position of the spears and legs, on p. 58 the position of the horses' heads, on p. 86 the presence of a squire behind Freydal are lightly sketched in, in black chalk, probably not by the Emperor but by a secretary at his command. These alterations are all carried out in L. 228, 220 and 70 respectively. A most illuminating remark, affording clear evidence of the genesis of this MS., is found on p. 116, (PLATE I). Here the name-slip, fortunately preserved, reads: "Der Fürst von Raymundt sol für das teutsch ein welsch gemacht werden" (the Prince of Raymundt, shall be made a French instead of a German joust), followed by "ist also gerecht," in a different hand, with a cross. This proves that the slips were made first and the drawings made according to them, and that the cross standing immediately under "ist also gerecht" marks the Emperor's approval. A change in the numbering of this leaf also shows that the arrangement in groups of different kinds of tilting was the essential scheme of the original plan, as in Treitzsaurwein's note and in this MS., and that the numbering was done by the Emperor's secretaries. The joust with the Prince of Raymundt was No. 28 so long as it was erroneously a German joust, coming in the group of "Teutsch Stechen," Nos. 1-42; it was changed into a French joust ("Welsch Stechen"), belonging to the group Nos. 105-132, and accordingly the 28 is crossed out and 116 substituted. The same thing was done on the slip, also preserved, of No. 126: "Her W. v. Polheim Welsch für Teutsch gemacht werden, ist gerecht," 126 (38 crossed out). Both are French jousts in the Vienna MS., L. 205 and 221.

Finally, a curious problem is presented by p. 127 (=L. 185) and by p. 132 (=L. 46). Here there are names written on the margins of the drawings themselves, not on loose slips, as is indeed found on several leaves. But the names are wrong, or at least interchanged as against the names given in the Vienna MS. These names seem, however, to have been there already, as they are now, when the design was submitted to Maximilian for approval. For we see on p. 132 that Max has crossed out the crest of the opponent (a monkey) and substituted in a very rough sketch another crest beside it, a high peaked hat with a knob on top. This correction seems, however, to have been recognized as a mistake into which the Emperor was misled by the wrong name, because this correction is not found to be adopted; whereas in the joust shown in L. 185 (corresponding to p. 127), which bears the name "Graf Andre von Sonnenburg," the Emperor's opponent does bear the crest as shown in his correction on both the Vienna and the Pourtalès MS.

The combats on foot, perhaps the latest addition to the MS., made shortly after the decision to include this subject in "Freydal," bear no original numbering, except a 4 on one of the name-slips. One leaf shows the approving cross. There are fifty-five, all easily identifiable with corresponding designs among the miniatures. At Vienna there are sixty-four of these, and we must assume either that nine are missing from the MS., or that the number was afterwards raised to sixty-four in order to provide one such combat for each "court." A few name-slips are preserved, but no costume slips, which were not needed because Freydal wears the same armour throughout and his opponent's gear is mostly the same, though the weapons and positions differ. As the colours are the same throughout, a certain monotony is unavoidable, and the draughtsman does not show himself here on his strongest side, some of the figures being decidedly dwarfish.

It is very interesting that after so many years one more testimony to the Emperor Maximilian's keenness on all chivalrous sports and expert knowledge of all that relates to them should be discovered, and opportunity be given of making an important addition to the great body of information already available about his methods of superintending the preparation of literary projects which the military and political disturbances and perpetual journeys of the latter years of his reign prevented him from carrying through to publication.

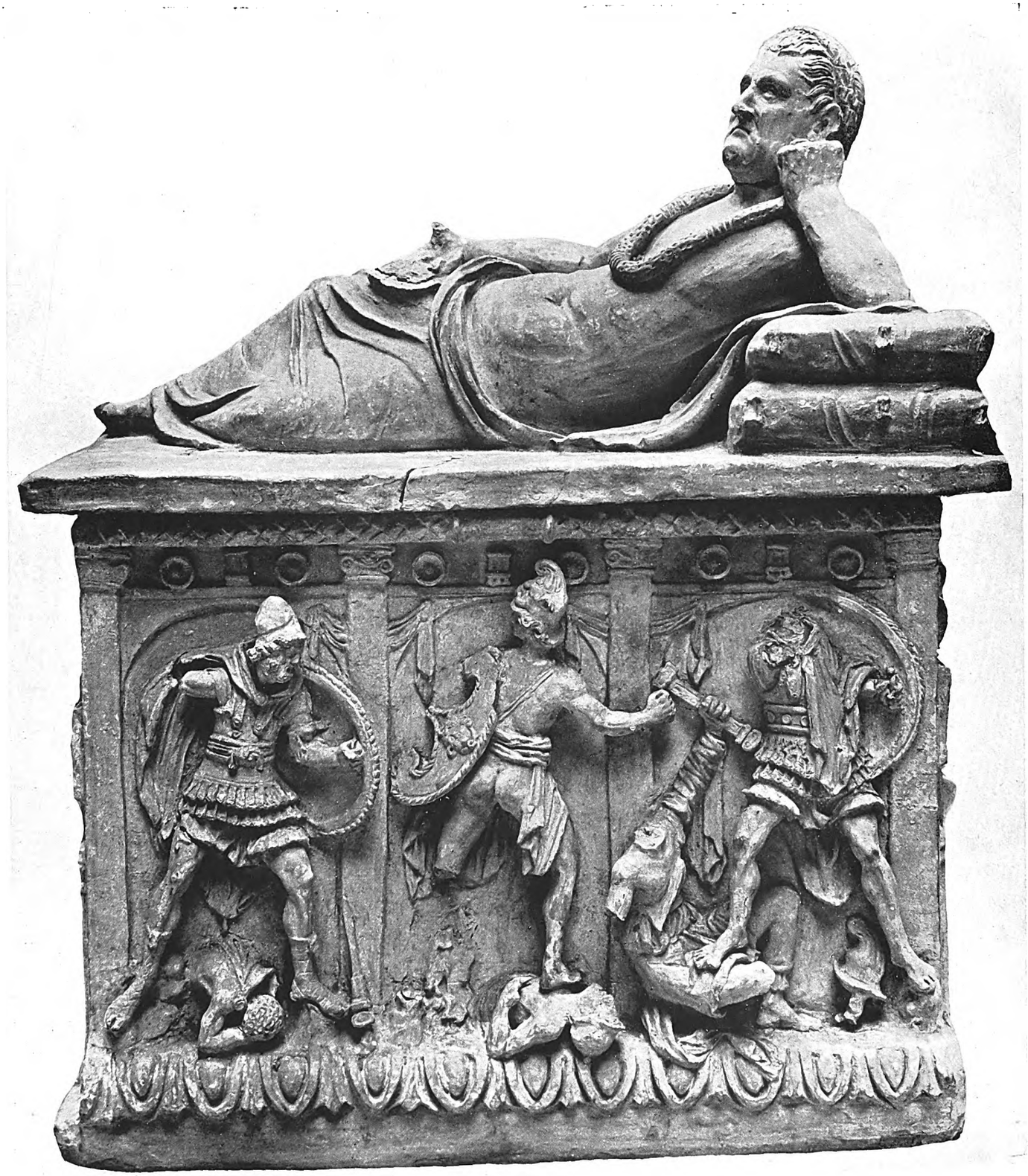
AN ETRUSCAN SEPULCHRAL CHEST

BY F. N. PRYCE

THE thrill of excavating from the soil some new masterpiece of classic art is denied to us in this northern island, but we may justly deem it a partial compensation that no land yields a more fruitful harvest of monuments which, excavated long ago and once given their due place of honour, have for years disappeared from sight and are known to the present generation by tradition only. The Burlington Exhibition of 1904 was a revelation of the quantity—and quality—of the treasures concealed through-

Digitized by Google

Digitized by Google



Sepulchral chest; Etruscan, about 350 B.C. Height of urn without figure, 63 cm. (Mr. Raymond Henniker-Heaton)

Plate I. An Etruscan Sepulchral Chest

Digitized by Google

out the English countryside, and the experience of the subsequent years has shown that abundant gleanings are still to be had. Despite the patient labours of scholars from Michaelis downwards, the wealth of examples of ancient art hidden away in country houses is still only imperfectly known, and few years pass away without bringing to light from garret or garden some object of unsuspected importance. Such a rediscovery is the subject of the present paper.

In the *Bulletino* of the *Instituto di Corrispondenza Archeologica* for 1859, p. 81, the celebrated Perugian antiquary Count Giancarlo Conestabile briefly announced the discovery in December, 1858, in a tomb near the town of Chiusi, by the landowner, Giovanni Paolozzi, of an Etruscan sepulchral chest of terra-cotta worked *a stecco*, of unusual size, and "worked with the finest art and singular mastery." Although he had not seen the chest, he considered himself entitled "to proclaim to readers of the *Bulletino* the existence of a new and most important monument of Etruscan art." In the following volume of the same periodical (1860, pp. 80 ff.) having had in the interim an opportunity of examining the chest, he returned to the subject and devoted twelve pages to a minute account written in the florid style of the period, and, probably at his instigation, about the same time a drawing of the front and sides was made by Francesco Moretti, which is reproduced in FIGURE I. Conestabile considered the scene on the front to represent a combat of Greeks and Amazons and assigned the monument to the fifth century B.C., in both of which points he was mistaken, as we shall see; at the same time we can heartily endorse his general conclusion that "of all monuments in terra-cotta which have come from Etruscan tombs this seems to me to be one of the finest; placed in the Campana Collection at Rome, it would shine as a jewel of the highest price . . . ."

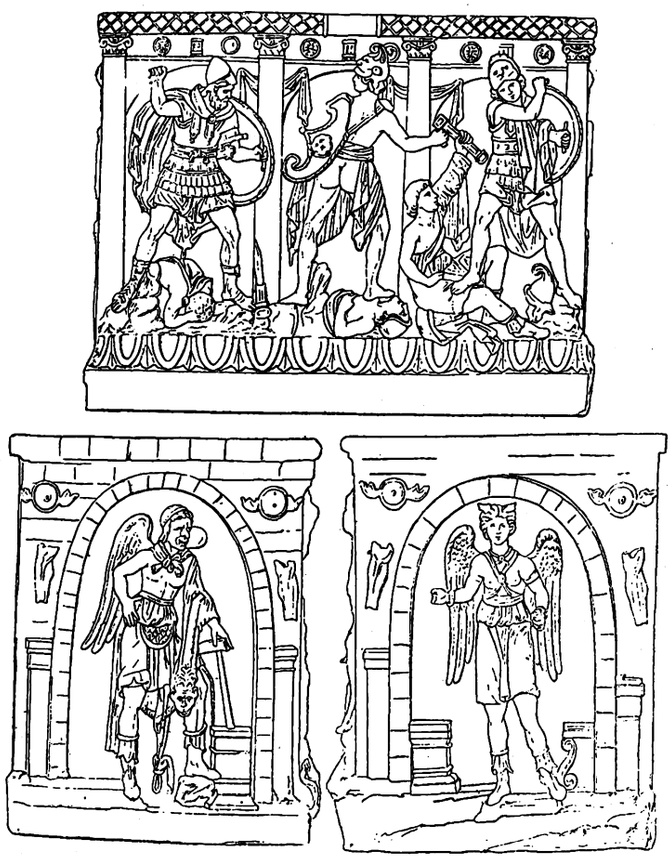


FIG. I.—DRAWING OF ETRUSCAN CHEST, BY FRANCESCO MORETTI.

For the next publication we have to come down forty-three years nearer to our own time, to the year 1913 and to the appearance of the third volume of Brunn and Körte's monumental corpus of Etruscan reliefs, *I Relievi delle Urne Etrusche*, where Körte discusses our chest at length (pp. 187-189). He reproduces Moretti's drawing and relies upon that and upon Conestabile's description for his knowledge, as he had never seen the chest nor had succeeded in discovering its whereabouts. He declined to admit Conestabile's interpretation as a battle of Greeks and Amazons on the ground that the figures do not seem to be feminine —in which he is quite correct — but did not commit himself to any alternative identification, preferring to regard it simply as a battle scene in which the artist "assembled the types of warriors which seemed most beautiful and executed every detail with unusual care and with no ordinary art, revealing a taste which inclines somewhat to the baroque." He concludes "Like the urn, the figure on the cover is modelled with rare accuracy and remarkable art; and the late Perugian archæologist is right in considering the entire monument as one of the relics of Etruscan art. Let us hope that it will be brought to light again and find a place in one of the public collections of Etruscan monuments, thus permitting us to give it a detailed examination and to ascertain whether no traces can be now observed of the original polychrome, of which Count Conestabile says not a word."

Thanks to the kindness of its present owner, Mr. Raymond Henniker-Heaton, this hope has been fulfilled and the accompanying photographs [PLATES I and II] show the chest in its present state. It has suffered some amputations since Moretti's drawing was made, but the

Digitized by Google

identity is beyond cavil, and it may now be said that save for a few details misunderstood, such as the helmet on the left, the drawing is accurate.

The chest passed from the hands of Paolozzi, probably soon after its discovery, into the collection of the late W. H. Forman and remained for many years at Pippbrook House, near Dorking, where it probably formed one of the "seventeen Etruscan cinerary urns" enumerated by Michaelis in his very inadequate reference to the collection (*Ancient Marbles*, p. 618). In 1889, with the remainder of the Forman collection, it was transferred to Callaly Castle in Northumberland, and in the unsatisfactory catalogue printed in 1892 for private circulation it appears as No. 1151, "Roman Sarcophagus of terra-cotta." Omitted for some unexplained reason from the Forman sale of 1900, it remained in the north in a neglected state until the end of last year, when it was transferred to its present home in London. It subsequently came into the possession of Mr. Sydney Burney.

The urn is of the usual oblong form, 83 cm. long, 63 high and 50 across; the top has a length of 93 and a width of 57 cm.; it is thus exceptionally large for a sepulchral chest and occupies a position midway between the average chest and the big full-length sarcophagi, such as that of Seianti Thanunia in the British Museum. The general scheme, too, is similar to the latter example; on the lid a reclining portrait of the defunct, on the body a band worked to represent a mattress, and below an architectural framework of four Ionic pilasters, within which is an arcade. But this arcade, instead of being left blank as on Seianti Thanunia, is occupied with the spirited scene of combat illustrated on PLATE I. Although this has suffered somewhat since its discovery, it is easy to sympathize with the enthusiasm with which Conestabile acclaimed its first appearance. Modelled in the clay in the highest relief, and often in the round, it is a wonderful example of technical skill, while the vigour of the conception, the variety of the grouping, and the dramatic force of the action, show artistic ability of no mean order. The elaborate detail lavished on the drapery and armour is typically Etruscan. Etruscan, too, is the trick of making the bodies of the fallen combatants spring out of the background, an early instance of that search for depth in relief work which later is developed so extensively in Roman work of the Empire. Yet the combatants themselves are Greek rather than Etruscan; and throughout the whole scene we may trace reminiscences of the great age of Greek sculpture. The pose of the central figure may be compared with that of an Amazon on the frieze of the Mausoleum of Halicarnassus; on this frieze also we may compare the same trick of throwing out one leg to form with the body an unbroken line. And the set expression on the surviving faces recalls to us the intensity of feeling which characterized the work of Scopas, the sculptor of the Mausoleum. Comparison may also be fruitfully made with the Amazon sarcophagus in Vienna, another work of the same period, about 350 B.C.

Needless to say, the vast mass of this Etruscan sepulchral art depends on Greece; it reproduces Greek types, and its subjects are largely derived from Greek myth. Yet in the crowded and confused reliefs which we find in the Etruscan museums, it is only rarely that we find such direct imitations or reminiscences of the sculpture of free Hellas; the types for the most part seem to be derived from painting and from works of the later or Hellenistic age. This leads us to the belief that our chest is somewhat anterior in time to the majority of these sepulchral reliefs; and as it reflects the style of the middle of the fourth century before Christ, so it may itself date from before rather than after 300 B.C.

The reliefs at each end show the same Hellenized style, but the subjects are purely Etruscan. The vaulted entrance to a tomb of masonry is shown, around which helmets with spread cheek-pieces and greaves are suspended. In the arch on one side stands the dread Charon, winged and wearing the lion's skin, and resting his hammer on an altar. Both Körte and Conestabile emphasize the rendering of the face "beautiful in spite of its repulsive and malevolent sneer"; it is beyond doubt one of the most masterly grotesques that Etruscan art has produced. On the other side stands a Fury of the customary type, probably holding serpents. The slender elongated proportions of this figure are noteworthy, and may be paralleled in other Italian monuments of similar date, e.g., the Astor bronze priestess in the British Museum. The firing of the Fury has been defective and the knees have shrunk apart from the tunic. It is possible in fact that the unusual size of the chest was a problem for the ancient craftsmen, for let into the back are some curious metal clamps, which Conestabile thought represented a repair in antiquity; but, as there is no trace of a fracture, it is more likely that they were introduced to give additional strength.

In striking contrast to the Hellenic grace of the reliefs on the chest is the stark realism of the figure on the lid. The old man with wrinkled face, thinned hair and flabby body is portrayed with merciless accuracy. Here is a portrait of the native Etruscan school untouched by Greek idealism and showing that fidelity to nature which Etruria handed down to Rome. In the pose and details there is nothing unusual; it is

Digitized by Google

A—

—B

C—

—D

A, *B*—Details of relief from side of sepulchral chest shown on PLATE I; *C*, *D*—Reliefs on ends of sepulchral chest

Plate II. An Etruscan Sepulchral Chest

Digitized by Google

Digitized by Google

Digitized by Google

A—St. John with the Lamb, by Murillo. Canvas, 85 cm. by 72.5 cm.

B—Ecce Homo, by Murillo. Canvas, 85 cm. by 78.7 cm. (Col. the Hon. T. Morgan-Granville-Gavin)

Plate I. Three Paintings by Murillo

Digitized by Google

the quality of workmanship and success of treatment which make this figure conspicuous amid the scores of such recumbent effigies preserved in our collections.

Lastly, a word remains to be said with regard to the colouring in response to Körte's enquiry. At the first glance there is scarcely any trace now to be observed, but prolonged scrutiny has established the following details: on the lid the hair was very dark brown, the wreath blue and vermilion, the body probably flesh-coloured, the drapery white (?); the pillows were blue with red stripes, the couch was blue, the finger-ring yellow. On the chest the pilaster shafts were red, the caps and frieze ornaments were yellow, as was also the bolster above them. Traces of yellow remain on the belts and armour, and on the shield of the centre figure. It is not possible to be definite on any other point, except that the wings of the Fury and the armour hanging at the ends were blue. These are scanty remains, sufficient only to assure us that the colouring followed the usual scheme; but since Conestabile says not a word about the colouring, it is a fair inference from his silence that the paint was already faded sixty-six years ago when this unusually fine sepulchral monument was first brought to light.

THREE PAINTINGS BY MURILLO

BY AUGUST L. MAYER

WITH a part of the Duke of Westminster's collection there was sold some time ago *The Infant St. John with the Lamb*. The picture, having been dirty and covered with a very thick layer of varnish, did not make a favourable impression on me when I first saw it more than twelve years ago. I therefore included it, in the Murillo volume of the Klassiker der Kunst, among the doubtful works. A London dealer bought the picture at Christie's and had it cleaned. A comparison of the reproduction here published [PLATE I, A] with that in the Murillo volume will show what seem to be two different pictures, so amazing is the difference between the painting in its former and in its present state. Now that the original pigment has been revealed, it is clear not only that the picture is a perfectly genuine Murillo, but that it is a very fine one. There are some very interesting pentimenti, especially on the right hand and feet, which also constitute a striking argument for the authenticity of the picture.

The *St. John* seems to be an earlier version of the picture in the National Gallery of Ireland, painted about 1669-1671. (I desire to correct in this article a good deal of my former chronology, as given in the volume of the Klassiker der Kunst.) Apparently the picture we reproduce belongs to the best period of the master, that is to say, to the years 1665-1671. It may have been executed a little later than the two famous pictures in the Prado, *The Infant Saviour as the Good Shepherd* and *The Infant St. John the Baptist*, both painted in 1665 for Sta. Maria la Blanca, in Seville. The painting of the lamb is similar to that of the St. John in the Desert, of the Capuchinos in Seville Museum, executed about 1665-67. Compared with the *Infant St. John* in the Church of La Caridad at Seville, painted about 1671, our picture appears earlier. The technique is very liquid and shows the great painter at his best, at the height of his genius. After 1672 the painter suffers a noticeable loss of power. It is quite sufficient to compare the painting of the lamb in the present picture with that of the *Infant St. John* in the National Gallery. It is difficult to understand why Murillo underwent such a change.

But there are many very happy moments in the master's last period. His turn for fantasy remained as rich as before and as a colourist he was often as distinguished as formerly. A very instructive proof of that is a picture which is, so far as I am aware, quite unknown in the literature of art, and which was until lately in the possession of the Vermeer Gallery. It is a large work which must certainly have decorated the wall of a chapel, and very probably had a companion piece. It illustrates *The Presentation of the Virgin* [PLATE II, C.] The invention of the little Virgin, a charming figure in an ample blue and white robe, reminds us once more of the extraordinary aptitude of Murillo as a painter of children. The composition is noble and elegant, and in the flesh tints, especially in the shadows, we observe those rather dark greyish tints so characteristic of the artist's later period.

Lastly, we publish an unknown *Ecce Homo* by Murillo [PLATE I, B]. The picture, the property of an English private collector, is in my opinion the finest picture of this kind by Murillo. The example in Cadiz Museum is obviously weaker and, compared with this painting, looks like a studio picture.[1] I believe that the London picture belongs also to the later period of Murillo, but not to his last years. It may have been painted about 1672-78. It is also very liquid in treatment and is on general grounds a remarkable example of Murillo's religious art.

[1] The version in the Cook Collection, Richmond, is the only one which can hold its own with the work we reproduce to-day.

Digitized by Google

THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—II

BY K. A. C. CRESWELL

THE PHAROS THEORY, which has received wide acceptance,[1] was started over forty years ago by Dr. A. J. Butler, who wrote: "As I was one day looking at a minaret in Cairo, and having Abdellatif's account of the Pharos fresh in mind, I was struck by the remarkable coincidence between the details of the minaret before me and those of the Pharos in his description. He says the Pharos stood at that epoch [*c.* 1200] in four storeys: the first square, the second octagonal, the third round, and lastly a lantern. The minaret also rose in four stages: square, octagonal, round, and on top a lantern or small cupola. Since then I have noticed dozens of other minarets with the same four divisions in the same order and have no hesitation in saying that Abdellatif's description of the Pharos is, in all except absolute altitude, the typical description of the early minaret," and he goes on to say that the Pharos is the origin of the form taken by the minaret in Cairo.[2]

Before proceeding farther we must summarize what is known of the Pharos. The most elaborate and exhaustive study of it is that which has been made by Thiersch,[3] who has utilized every possible source of information, not only the texts—Greek, Latin and Arabic—but reproductions on coins, in mosaics, etc. The results of his researches were embodied by him in a drawing which shows the Pharos as a tower 124 m. (nearly 400 feet in height); with a lower storey square in plan and 60 m. in height, surmounted by an octagonal storey of 30 m. and a circular lantern of 15 m., the balance being made up by the covering of the lantern and a figure of Neptune.

This wonderful tower remained intact until the commencement, if not the end of the eighth century, when the whole of the upper part was thrown down by an earthquake in 180 (796/7), and only the square part was left standing.[4] Ibn Tūlūn built a dome on what remained, nevertheless Ma'sūdi speaks of it as half ruined when he first saw it in 332 (943).[5] When he was in Cairo in Ramadān 344 (December 955—January, 956) there was a serious earthquake, and 30 cubits of the Pharos fell. Thiersch now interpolates two restorations, but his arguments are not very convincing and he admits, on the strength of Idrīsi's account, that at the beginning of the twelfth century the Pharos consisted of the original first storey of 60 m. surmounted by a much smaller square shaft of 20 m.[6] Its ruin was complete when Ibn Batūta visited it for the second time in 750 (1349).[7]

Thiersch devotes the second part of his great work to an elaborate development of Butler's theory, which *à priori* has nothing against it. What is more likely than that a tower 124 m. high, which stood intact until the eighth century, which had been regarded since its completion as one of the Wonders of the World, and which was well known throughout the Arabic speaking world, even after its destruction, as so many authors have devoted more or less space to a description of it,[8] should have exercised an influence on the evolution of the minaret, in Egypt at least? Yet as an actual fact we shall see that minarets with storeys successively square, octagonal and circular are almost the rarest type, and that *those which are of this type* were evolved gradually from elements which had no connexion with the Pharos.

Let us now make an independent study of the minarets of Egypt, a study which can only be profitably made if we arrange *all* the existing examples in strict chronological order. Thiersch's list, I must remark, is very incomplete and contains a number of erroneous dates.[9] The earliest, that of Ibn Tūlūn, was originally

[1] E.g., Choisy, *Histoire de l'architecture*, II, p. 127; Kay, in the *J.R.I.B.A.*, Third Series, Vol. IV., p. 63; and van Berchem, *C.I.A.*, I, p. 481; etc. Gottheil accepts it more or less, *loc. cit.*, p. 148.

[2] *Athenæum*, November 20, 1880, p. 681; reaffirmed in his *Arab Conquest of Egypt*, p. 398.

[3] *Pharos, Antike, Islam und Occident*, Leipzig and Berlin, 1909.

[4] The date of the earthquake of 180 H. is given by Ibn al-Athīr, VI, p. 104, and Ibn Adhari, *al-Bayano'l-Mogrib*, I, p. 80; Fagnan's transl., I, p. 107; but Ma'sūdī (*Tanbīh*, in de Goeje, *B.G.A.*, VIII, pp. 46-48: Carra de Vaux transl., pp. 71-73, extracted by Thiersch, *op. cit.*, p. 41), who was in Cairo during the earthquake of 344 H. (see below) does not mention the earlier one expressly, he merely says that the Pharos of his day was of reduced height, owing to the successive effect of earthquakes and rain. In another work (*Les Prairies d'or*, text and transl., by Barbier de Meynard, II, pp. 434-436, extracted by Thiersch, pp. 40-41), he relates how an envoy sent by the Emperor of the Greeks, had persuaded the Khalif al-Walīd to order a search for treasure beneath the Pharos, whereby much damage was done to it, the object of the trick being to remove a hostile watch tower, which would always give warning of the approach of the enemy's fleet. The whole account has a very legendary appearance, and 180 H. may be taken as the starting point of the gradual decay of the Pharos.

[5] *Les Prairies d'or*, II, p. 436.

[6] Pp. 43 and 58-59.

[7] Text and translation by Defrémery and Sanguinetti, I, p. 29.

[8] For a tabulated list see Thiersch, *op. cit.*, p. 38.

[9] E.g., Upper part of Ibn Tūlūn's minaret, *c.* 1010, should be 1296; Mashhad (should be mosque) of the Emīr al-Guyūsh, middle of the eleventh century, should be 1085; Mausoleum (should be Madrasa) of Sultan Sālih, 1250, should be 1243/4; Mosque of Sultan an-Nāsir, *c.* 1310, should be 1318; Mosque of al-Māridānī, 1308, should be 1340. He is also somewhat omnivorous, as he includes the tall narrow-fluted dome of the Mausoleum of Yūnus ad-Dawadār (Abb. 120), evidently taking it for a *mabkhāra*. Nevertheless, we must pay our respect to his industry in an unfamiliar field.

Digitized by Google

C—The Presentation of the Virgin, by Murillo. Canvas, 1.55 m. by 2.1 m.

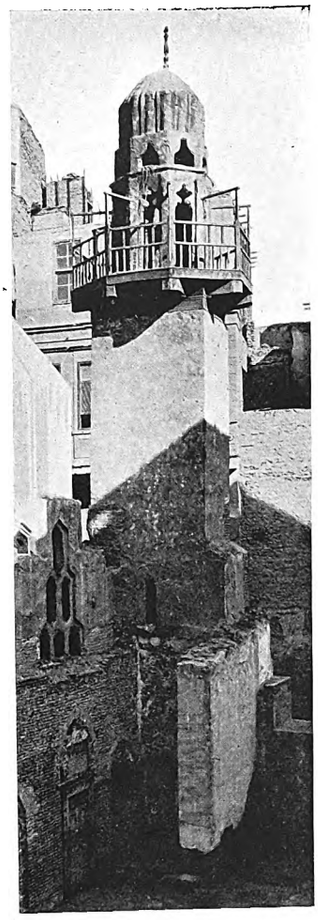
Plate II. Three Paintings by Murillo

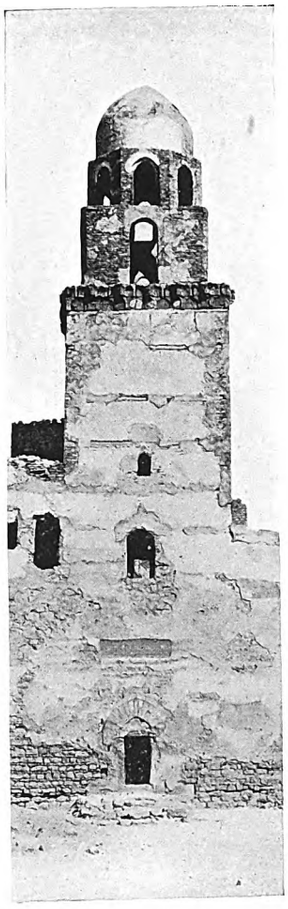
Digitized by Google

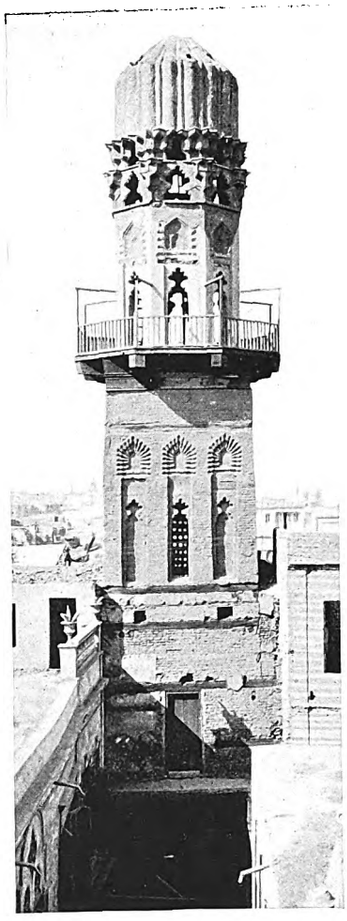
Digitized by Google

Digitized by Google

A, B—

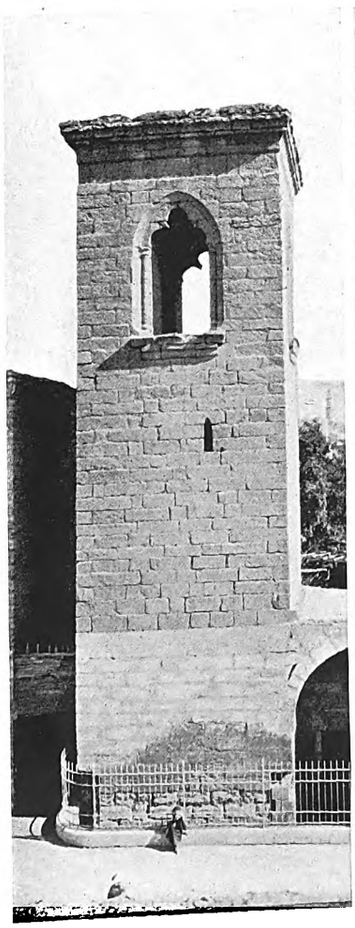


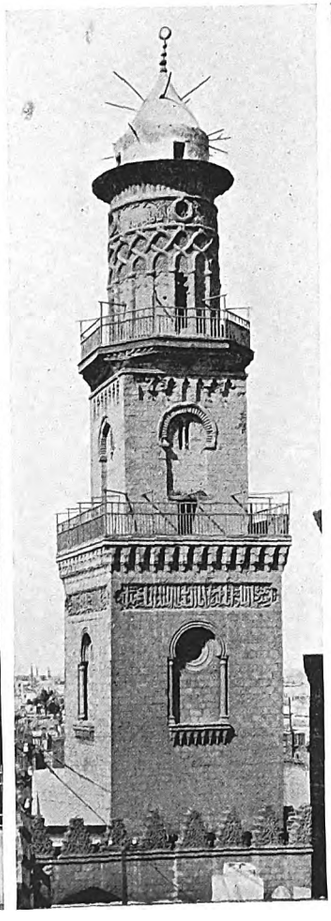


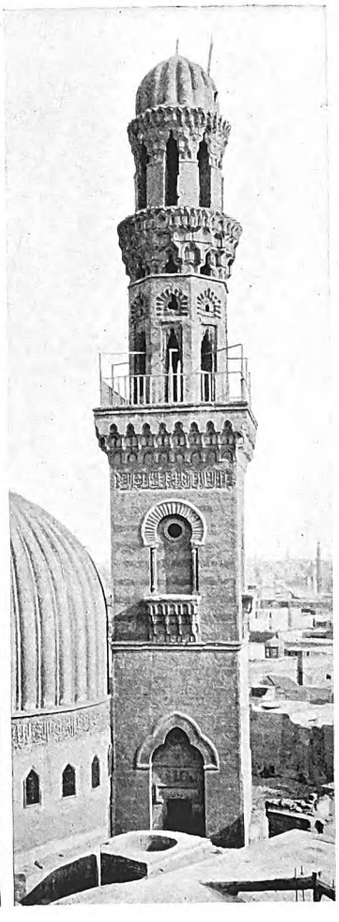


—C

D, E—







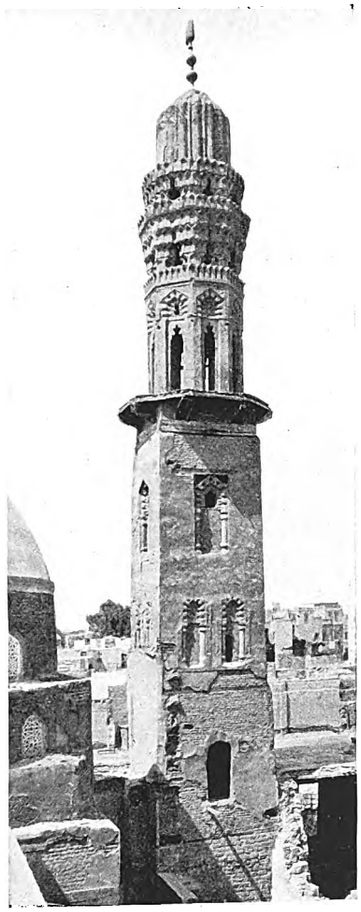
—F

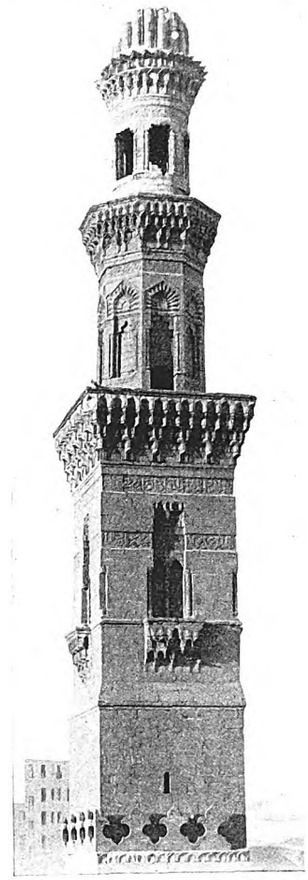
A—Mosque of Abū l'Ghadanfar, Cairo; *B*—Mosque of al-Guyūshī, Cairo; *C*—Madrasa of Sultan Sālih, Cairo; *D*—Madrasa-Mausoleum of Fātma Khātūn, Cairo; *E*—Madrasa-Mausoleum of Sultan Qalāūn, Cairo; *F*—Madrasa of Salar and Sangar al-Gawlī

Plate II. The Evolution of the Minaret, with special reference to Egypt—II

Digitized by Google

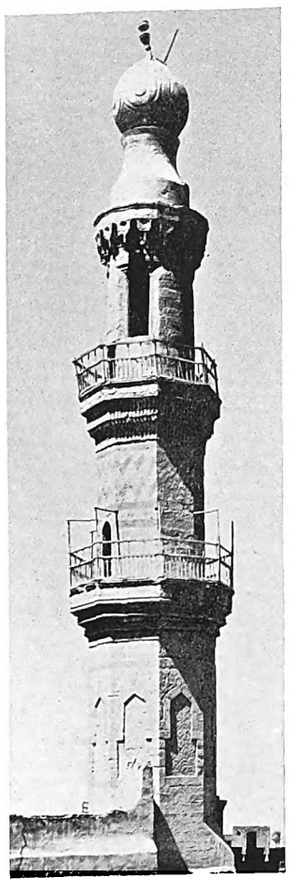
G, H—

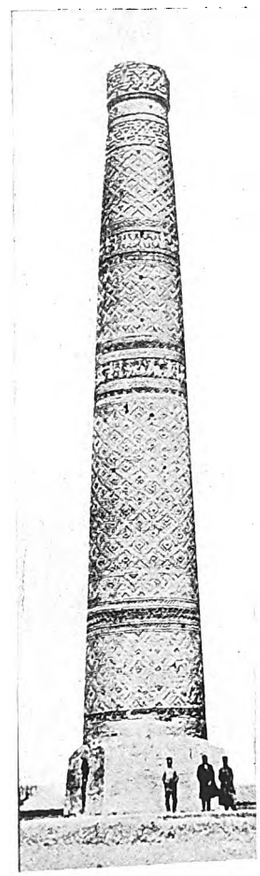


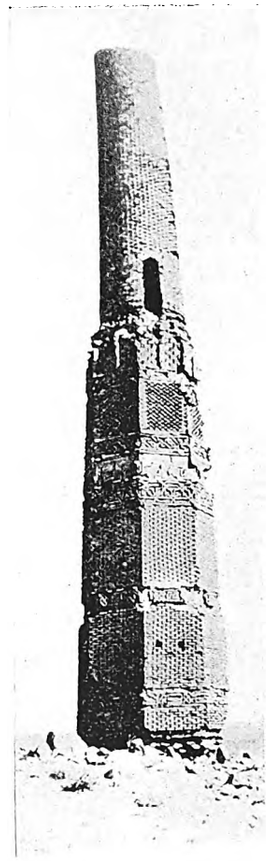


—J

K, L—







—M, N

G—Madrasa-Mausoleum of the Emīr Sungur Sa'dī; *H*—Mosque of al-Maridānī, Cairo; *J*—Khānqā of the Emīr Qūsūn; *K*—Mosque of Sheykhūn, Cairo; *L*—Madrasa of Sarghatmish, Cairo; *M*—Minaret, KHOSRAUGIRA; *N*—Minaret, Kerat

Plate III. The Evolution of the Minaret, with special reference to Egypt—II

Digitized by Google

Digitized by Google

a spiral, circular in plan, with a staircase outside, a type derived from Sāmarrā. Of the two minarets of al-Hākim's mosque, that at the north corner is a tall cylindrical shaft on a nearly cubical base, the other a tall square shaft, surmounted by a series of receding octagonal courses; the original finials of both have disappeared. Here I propose to interpolate the minaret of the Mosque of Sarī ibn Māni, which, according to the *Kawākib as-Saiyāra* of Ibn az-Zaiyāt, was the oldest mosque in the Qarāfa; he says that the minaret was square.[10] Then comes the minaret of the Mosque of al-Guyūshī 478 (1085),[11] a tall square shaft with a domed lantern [PLATE II, B] precisely the Syrian church tower and Syrian minaret type, except that in Syria, at Aleppo and Ma'arrat an-Nu'mān, for example [PLATE I, F] the little domed lantern has a base much smaller than the shaft, and is almost concealed by a wooden-roofed gallery which runs round it. Our next example in Cairo is the minaret attached to the little mausoleum of Abū l-Ghadānfar, 552 (1157). Here we have the tall square shaft surmounted by the same small lantern which, however, is now for the first time decorated with a little fluting [PLATE II, A]. Our next example, that of the Madrasa of Sultan Sālih, 641 (1242/3), also consists of a tall square shaft, surmounted by a lantern which has become much more elaborate, thanks to the addition of stalactites [PLATE II, C], but which nevertheless is clearly derived from that of al-Guyūshī through the intermediate stage observed in Abū l-Ghadānfar. Thus is explained the evolution of the typical minaret finial of this period, and the transition and evolution is so gradual and so obvious that we can unhesitatingly reject Rivoira's far-fetched theory of an Indian origin.[12] The square and circular storeys of cube and dome have, however, become elongated, and it is this very elongation, becoming more and more pronounced at the expense of the tall, square shaft, which ultimately culminates, as we shall presently see, in a minaret which may be described as having storeys successively square, octagonal and circular in plan. The three panels which decorate the shaft of Sālih's minaret are a feature also found in that of Abū l-Ghadānfar, which still preserves this form of decoration (two panels) on its north-western face. Between these two we have the less perfectly-preserved minaret of Sayedna Huseyn, 634 (1237), which also consists of a tall square shaft, decorated with three panels; unfortunately the original upper part has been replaced by a late Turkish structure. Of about the same date as Sultan Sālih's minaret is the Mabkhāra of the Zāwiyat al-Henūd, a tall square shaft with a similar finial, say A.D. 1250. *Mabkhāra* or censer is the name given in Cairo to this type of finial, which is not found elsewhere. The minaret which rose over the main entrance of the Mosque of Bibars I, 667 (1269), in so far as it stood in Jomard's day, was no exception to the rule, as his drawing shows the lower part of a square tower decorated with three panels, presumably keel-arched.[13] Next comes the minaret of Fātma Khātūn, 683 (1284), of which only the square shaft remains [PLATE II, D], and then that of Sultan Qalāūn, 684 (1285), which, like most things he built, is a departure from the normal [PLATE II, E]. The top storey of this minaret was rebuilt by an-Nāsir Muhammad in 703 (1303-1304), the original one having fallen in the great earthquake of 703 (1303). The next minaret, that of the almost destroyed mosque of al-Baqly, built at the end of the thirteenth century, is likewise a tall, square shaft, with, however, a mean finial of late date. The minaret of the Madrasa of an-Nāsir Muhammad, finished in 703 (1303/4), consists also of a tall, square shaft, surmounted with a rich stalactite cornice, which was evidently copied a few years later by Bibars al-Gāshankīr. The upper storey is, however, later, judging by the decoration at the apex of the keel-arched panels; as for the finial, it is obviously late Turkish.

We now come to an important landmark, the minaret of Sangar al-Gawly, 703 (1303/4), which exhibits a marked elongation of the two top storeys at the expense of the shaft; moreover, the lantern, instead of being octagonal, with a dome circular in plan above it, is itself circular and the octagon forms a separate storey [PLATE II, F]. We can only now for the first time say that we have a minaret of the square-octagonal-circular type. Now not only is it clear from this

[10] I owe this reference to Mr. Rhuvon Guest. As for the date, I place it here in spite of Ibn az-Zaiyāt's statement (Guest, *J.R.A.S.*, 1920, p. 630) that it had been built in 51 H. (671) for two reasons: (1) because his statement is flatly contradicted by Maqrīzī who says, as we have seen (p. 4 above) that minarets were only introduced in 53 H. (673); and (2) because nearly all the buildings in the Qarāfa mentioned by Maqrīzī belong to the Fātimide period. See Guest and Richmond, *Misr in the Fifteenth Century*, in the *J.R.A.S.*, 1903, p. 811.

[11] For the dates of all the Egyptian minarets dealt with here see my *Brief Chronology of the Muhammadan Monuments of Egypt*, in the *Bull. de l'Institut français d'archéologie orientale, Tome* XVI (1919).

[12] *Moslem Architecture*, p. 164. He says, speaking of the finials of Bibars II, and Sultan Sālih, that "both were derived from the no less bizarre forms found in Indian buildings, such as the temple of the Sun at Osia in the State of Jodhpur, belonging to a group of sacred edifices dating from the VIII century, and the shrine of Muktesvara at Bhuvanesvar, in the district of Puri in Orissa, one of the earliest religious structures in that reign, dated between the IX or X and the XIII centuries." Now the minaret finials in question consist of two elements; (1) a fluted dome, keel-arched in section, and (2) applied decoration in the form of stalactites; both these elements are sufficiently Cairene for their combination to need no explanation; more over domes, whether keel-arched or fluted, or keel-arched and fluted, are unknown in India.

[13] See the *Description de l'Egypte*, état moderne, I, p. 27. The upper part of these panels has not been preserved.

Digitized by Google

series that this type was gradually evolved step by step from the Ğuyūshī or Syrian type, during a period of over two centuries, and that it did not spring into being fully developed, like Athene in full armour from the head of Zeus, as it would have done had it been copied from a pre-existing model; we must bear in mind that the upper part of its alleged model, the Pharos, had ceased to exist for at least a century and a half, and that little more than its lower storey remained. We have, therefore, a double reason for rejecting the Pharos theory. Twelve years later we have the minaret of the Emīr Sunqur Sa'dī, which is of similar type. Leaving aside the minarets of the Mosque of an-Nāsir Muhammad in the Citadel, which are an anomaly,[14] the series culminates in the minaret of the Khānqā of the Emīr Qūsūn, 735 (1335/6), which may be described as the perfected example of the type [PLATE III, J] and, curiously enough, it is the last example also.

[14] Probably due to the influence of his Mongol wife.

After this rather a curious thing happens; the square shaft shortens so much that only its bevelled-off top corners show above the roof of the mosque, and the visible part of the minaret commences with an octagonal shaft, as is the case with the minarets [PLATE III, H, K, J] of al-Māridānī and Agbughā, 740 (1340), Sheykhūn, 750 (1349) and 756 (1355), and Sarghatmish, 757 (1356). The square shaft is really no shaft at all, it should rather be regarded as a re-inforcement of the wall of the mosque, which otherwise would not be broad enough to take it; and the three last-mentioned minarets should be regarded as octagonal minarets surmounted with a small lantern, which is no longer a mabkhāra but a little dome supported on columns.

Evidently there has been a disturbing influence; we must, therefore, carry our researches farther afield—to Persia and Mesopotamia—in an effort to localize this new influence and determine its origin.

(To be continued.)

CHINESE LACQUER

BY W. PERCEVAL YETTS

LACQUER as an element of Chinese civilization goes back as far as the national records. It was used for objects not only of ritual and luxury but of everyday life among the more cultured. Being less enduring than bronze, pottery, jade, and ivory, comparatively few pieces have survived the vicissitudes of time: none is known of a period earlier than the Han. Moreover, Han lacquer was brought to light by excavations which began as recently as 1909. Lacquered relics of the twelve centuries following the end of the Han dynasty are scanty; those dating from the Ming period are rare, and only products of the last three hundred years persist in abundance. The foregoing, and also the fact that lacquer has been a medium less for art than for craftsmanship, are reasons why the subject has little engaged the attention of Western writers. Another reason is that data needful for its study are inaccessible except to those who can explore Chinese books. Some indication of what may be done when scholars take up the investigation is afforded by Professor Pelliot's illuminating treatise on *Les Statues en "Laque sèche" dans l'ancien Art chinois* (*Jour. asiatique*, April-June 1923; pp. 181-207).

Colonel Strange disclaims completeness for his recent book.[1] Certainly he has ably gathered together in attractive form much that has been published on the subject by former Western writers. Yet the title arouses expectations of a comprehensiveness which the book lacks, notably as to the illustrations. Sixty-four different objects are admirably represented; of these, twenty-nine are labelled Ming and the remainder Ch'ing. Whether certain of his attributions to the Ming period are well founded matters little—he admits that they are merely tentative; the grave defect is his narrowing of the survey to the last five centuries. Not a word is said about the important finds of Han lacquer made by Japanese excavators in Corea, by Sir Aurel Stein in Eastern Turkestan, and by the Kozlóv Expedition in Northern Mongolia; and very few words are devoted to the famous T'ang and Sung relics preserved in Japan. Illustrated accounts of the discoveries in Corea and Northern Mongolia appeared before the end of 1925, and the Stein objects were reported in *Serindia* and some were put on public exhibition at the British Museum last July.

On the south bank of the Ta-t'ung River, opposite the city of P'ing-yang in the Corean province of P'ing-an, there is a large burial ground containing about 1,300 tombs, some of which have been explored and found to date from Han times. This is the region where in 108 B.C. two Chinese armies fought and ultimately vanquished the ruler of a State founded eighty-seven years earlier by his grandfather, a Chinese adventurer called Wei-man. Wei-man made his capital at P'ing-yang (then named Wang-hsien) and extended his frontiers

[1] *Chinese Lacquer.* By Edward F. Strange. 88 + 55 pl. (Ernest Benn). £6 6s.

Digitized by Google

Digitized by Google

A—Black lacquered bowl, design in red. Found by the Kozlóv Expedition in Northern Mongolia. Chinese, Han dynasty

B—Inner surface of base of lacquered bowl, found in Corea. Design in raised red lacquer on a black ground. Chinese

C—Inscription incised on under-surface of fragment shown in *B*. It includes a date corresponding to A.D. 9

Digitized by Google

as far north as the Ya-lu River. His kingdom had been a refuge for deserters and malcontents from China, and, when the Han regained possession and merged it into the new province of Lo-lang, it provided posts for Chinese officials and land for Chinese settlers. Thus many Chinese lived in Lo-lang, and the presence of Chinese objects in the tombs aforesaid is not surprising, whatever the race of the occupants.

Excavation of the burial ground was started in 1909 by Professor Sekino, who explored two tombs, and he was followed the same year by Professors Ogino and Imanishi. In 1916 Professor Sekino excavated ten more tombs, and in 1924 five others were excavated by Mr. Fujita, assisted by Mr. S. Umehara and Mr. A. Koizumi. Last year Professor Harada excavated one tomb. Though the number of tombs opened is small, the objects recovered are many. Especially important are the lacquered things, totalling about two hundred, of various kinds — bowls, dishes, mirror-boxes, toilet-boxes, cups and tables. Some are inlaid with jade, bronze, silver, gold, or glass, and many are decorated with designs hitherto unknown to us as having been exhibited in this medium at the beginning of our era. In some instances the lacquer has a wooden foundation; in others it is of alternate layers of lacquer and of coarse hempen cloth or canvas. The favourite colours are red and black, the inner surfaces of vessels generally being red, the outer black. Rarely green lacquer is used. Decoration is mostly applied in raised red lacquer upon the black ground, and often combined with it are geometric patterns scratched on the ground. Occasionally yellow lacquer enters into the design, and some of the "ears" or handles have bronze or bronze-gilt rims. As to the source of these lacquered objects there can be no doubt; for many of them are inscribed with dates, place of origin, and names of persons concerned in their fabrication. Mr. Umehara has kindly given me the version in modern script of a representative inscription, which runs as follows:

"This vessel, capable of holding 1 *shêng* and 16 *yo*, is lacquered and decorated in (?) red upon wood [body] and is [fitted with] gilt handles. It was made for imperial use by the western official artisans in the Shu Commandry, the third year of the *yüan-shih* period (A.D. 3). In the making of it, the plain [wooden] body is the work of Fêng; the lacquered coating is the work of Kan; the surface finishing is the work of T'an; the bronze handles, with their gilding, are the work of Ch'ung; the decoration is the work of T'an; the (?) red [lacquer] is the work of Jung; the cleaning up [and polishing] are the work of Chêng; and Yi was the foreman. The official supervisors were Chang, the officer in charge of the artisans; Liang, the prefect; Fêng, his assistant; Lung, the secretary; and K'uan, the assistant secretary."

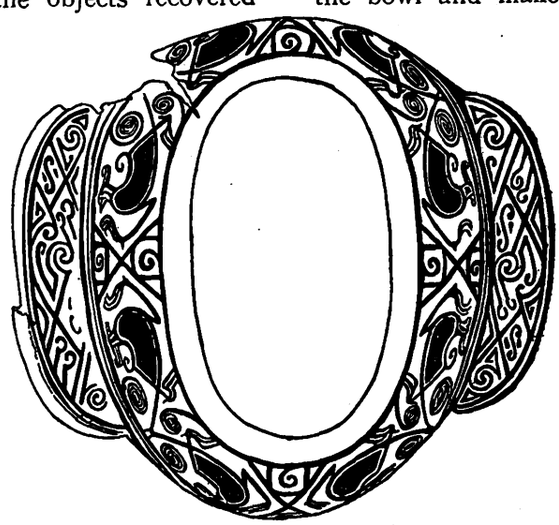


FIG. 1.—UNDER SURFACE OF CHINESE LACQUERED BOWL, DATED A.D.3, FOUND IN COREA. THE DECORATION, DONE IN RED UPON BLACK GROUND, IS REPRESENTED HERE IN BLACK. THE HANDLES ARE RIMMMED WITH BRONZE-GILT.

The foregoing is incised on the band encircling the base of a bowl in the excavation of which Mr. Umehara took part. He has courteously allowed me to see a photograph of the bowl and make the accompanying rough drawing, which represents the main design of the decoration. This design of crested birds and spirals is of extraordinary interest, because it closely resembles that adorning the lacquered bowl [PLATE I, A] found by the Kozlóv Expedition in Northern Mongolia. In the detailed review which appeared in last month's BURLINGTON MAGAZINE the problem of dating the Kozlóv discoveries was discussed, and this bowl from Corea seems to support the surmise that the tombs in Northern Mongolia go back to the beginning of our era.

Other inscriptions on lacquered objects excavated in Corea bear dates ranging from 85 B.C. to A.D. 52. Many are similar in form to that translated above, the only essential variations being names of places, workmen and officials. Under the Han dynasty the Shu Commandry was a territorial division which included Ch'êng-tu the present capital of Ssŭ-ch'uan Province, more than 1,300 miles in a straight line from the burial ground in Corea and a much greater greater distance by road. Some of the finds bear the name of a district in the south-east of Kansu.

The fragment of a lacquered bowl represented on PLATE I, B and C was obtained by Mr. Umehara from a peasant in the locality of the excavations. Doubtless it came from the same burial ground. The decoration in raised red

Digitized by Google

lacquer upon a black ground is combined with elements incised in the ground. It is a strong, happy design which argues a long technical tradition behind it. On the base is an incised inscription which well illustrates the style of script found on these objects. The date is that of A.D. 9, the year when Wang Mang, the Usurper, established himself upon the throne of China.

I am indebted to Mr. Umehara for much of the information contained in this article and for permission to reproduce the photographs on PLATE I, B and C. Earlier acquaintance with the Japanese excavations in Corea was got through Professor Sekino's popular account which appeared in *The Taiyo* for June 1925, and through Mr. Oba's article in *Tōkyo Bijutsu Gakkō Kōyūkai Geppo* for May, 1925, both of which were lent to me by Mr. K. Okawa. Professor L. C. Driscoll and Mr. Kenji Toda, of Chicago University, were good enough first to call my attention to the latter journal.

NEW ATTRIBUTIONS TO GIOVANNI BENEDETTO CASTIGLIONE

BY THOMAS BODKIN

THE Italian painters of the seventeenth and eighteenth centuries are prone to display a Protean quality which often excites the admiration of critics and, more often still, severely complicates the task of attribution. In no painter of the period is the trait more prominent than in Giovanni Benedetto Castiglione. This is possibly the reason why he has so far failed to find modern biographers, though his paintings are profuse and honoured in most of the great galleries of Europe. The gorgeously caparizoned lady of Naples,[1] the large group of musicians in the Prado,[2] the tawny-bearded Senator in Brussels,[3] the cavalcades and still-life in the Louvre,[4] are all reasonably attributed to his hand and differ extremely in style. He put on, as he chose, the various mantles of the great Venetians, the Neapolitans, the Spaniards and the Flemings. He painted at times life-size and at times minutely. In a cursory survey of the scanty critical allusions to his work I find it compared or confused with the work of Herrera the Younger, Bassano, Van Dyck, Velazquez, Rosa de Tivoli, Van der Meer the Younger, Zuccarelli, Parmegiano, Domenico Feti, Poussin, Carlo Maratti, Mariano Nanni, Snyders and Murillo!

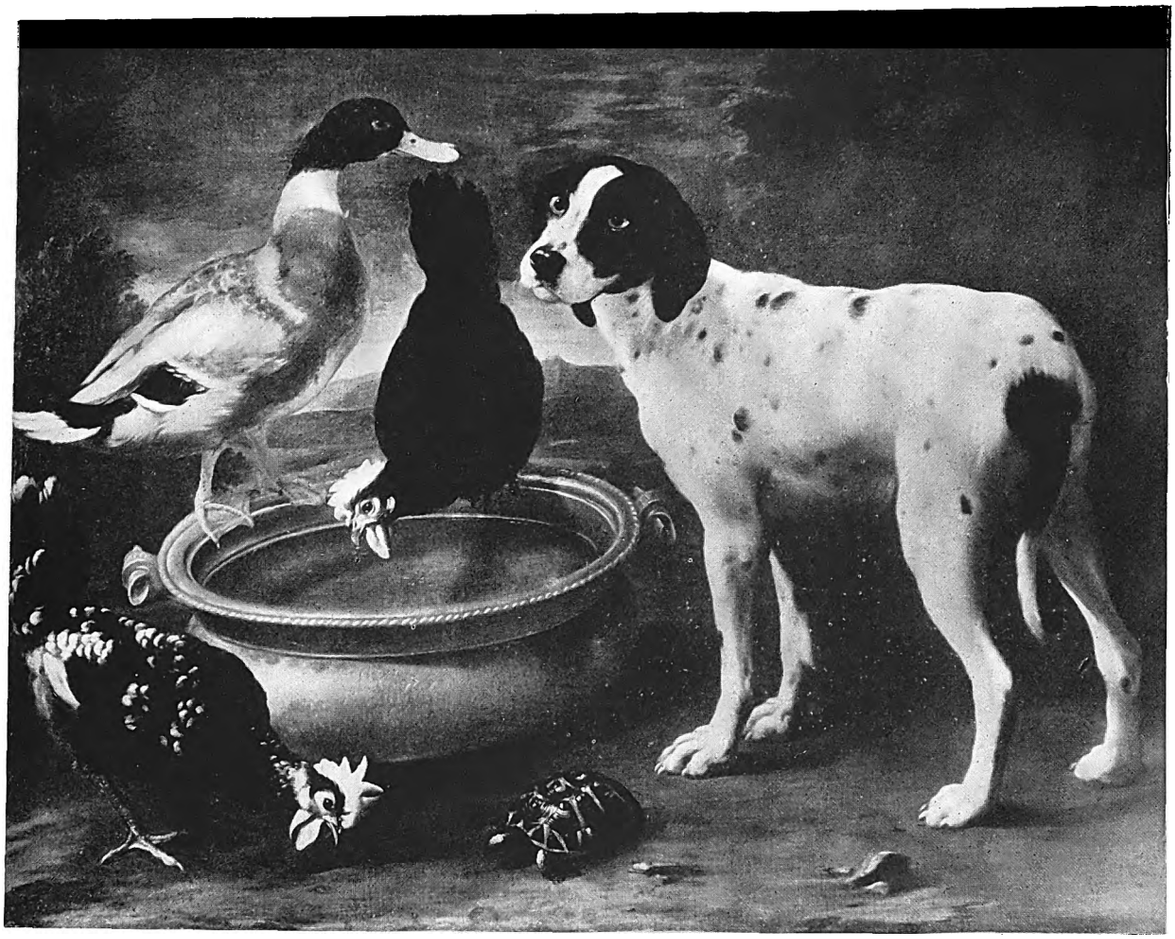
Yet, careful study of his prolific output discloses a distinctly characteristic thread of inspiration which can be confidently traced throughout the labyrinth of his talent. His blonde Flemish manner, well exemplified in the picture lately exhibited by the Magnasco Society[5] [PLATE II, F], is perhaps more familiar to students than is his swarthy Spanish mode. But in them both similar accessories, similar passags of handling, similar predelictions for particular compositional effects can be clearly distinguished. His pictures have not yet received that attention from photographers which is their due. When they are adequately published the enigmatic versatility of Castiglione will be in full process of solution.

In the meantime attention may usefully be drawn to a couple of works of his which have recently masqueraded before the public under other names. These are the pictures hitherto attributed to Velazquez entitled *Peasant Boy feeding Poultry*,[6] sold at Messrs. Christie's in 1924 [PLATE I, B], and the *Still Life* from the Duke of Leinster's collection,[7] sold at Messrs. Bennett's rooms in Dublin, on December 4, 1925 [PLATE I, A]. With these pictures I would associate Sir Herbert Cook's famous *The Larder*,[8] the authorship of which has been for so long the subject of loose speculation [PLATE II, C]. All three are in Castiglione's Spanish manner, large pieces, painted on a dark ground, with sombre colours and with an elaborate effect of chiaroscuro.

The Boy feeding Poultry is said to have been at one time in the collection of Cardinal Marco, and it was shown at the Spanish exhibition in the New Gallery in 1895-6.[9] It was then in the collection of Mr. R. W. Waithman and was boldly described as by Velazquez. This attribution did not, it is true, win general acceptance; but nothing more plausible was, at the time, forthcoming. It is in life-size and measures 56½ inches by 67 inches. The identical large vessel included in it appears also in the Duke of Leinster's picture which was sold as a Snyders. The technique of both these pictures shows unmistakably a common origin, and it appears again, refined and ripened, in Sir

[1] Not catalogued, but photographed by Brogi and reproduced in "Art in Northern Italy" by Corrado Ricci. London, 1911. p. 256.
[2] 1900. Cat. No. 100, photographed by Anderson.
[3] 1906. Cat. No. 92. Reproduced in "La Peinture au Musée ancien de Bruxelles," by Fierens-Gevaert, Brussels, 1923. plate 148.
[4] 1913. Cat. d'Ecoles d'Italie. Nos. 1250, 1251, 1252.
[5] Magnasco Society Exhibition, 1925. Cat. No. 8. The Sacrifice of Abraham.
[6] Cat. Messrs. Christie. July 18, 1924. No. 63.
[7] Cat. Messrs. Bennett's sale, December 4, 1925. No. 514.
[8] Cat. of the Pictures in Sir Herbert Cook's Coll. No. 504.
[9] Cat. No. 132.

Digitized by Google



A—Still Life, here identified as by G. B. Castiglione. Canvas. (Private Collection)

B—Peasant Boy feeding Fowls, by Castiglione. Canvas, 1.44 m. by 1.96 m. (Private Collection)

Plate I. New Attributions to Giovanni Benedetto Castiglione

Digitized by Google

Digitized by Google

Digitized by Google

C—

—D

E—

—F

C—The Larder, here identified as by G. B. Castiglione. (Sir Herbert Cook); *D—The Sacrifice of Noah,* by G. B. Castiglione. Canvas. (Palazzo Bianco, Genoa); *E—Il Zompagnaro,* by G. B. Castiglione. Canvas. (Palazzo Bianco, Genoa); *F—The Sacrifice of Noah,* by G. B. Castiglione. Canvas, 85 cm. by 117 cm. (Private Collection)

Plate II. New Attributions to Giovanni Benedetto Castiglione

Digitized by Google

Herbert Cook's most satisfying canvas. Even a glance at the three plates suggests the closest family connexion between these three paintings. A glance at the originals hardens conjecture into certainty. It remains, then, to link these works with some of the universally recognized works of Castiglione: and I would select for that purpose two of his pictures in the Palazzo Bianco at Genoa, the *Zampognaro*[10] [PLATE II, E] and *The Sacrifice of Noah*[11] [PLATE II, D]. The *Zampognaro* in spirit and handling is irresistibly reminiscent of *The Boy feeding Poultry*, *The Sacrifice of Noah* moves more towards Castiglione's well-known pageant-pieces, inspired variously by Flanders or by Venice; yet the brazen bowl and the duck are alone sufficient to connect it inseparably with the three works which I here assign to the painter.

Castiglione was fond of introducing ducks, geese, turkeys, rabbits, cats and tortoises into his pictures. Some of these may be observed in his *Sacrifice on coming out of the Ark*, in the Nantes Museum,[12] in the *Entry into the Ark*, in the Academia Ligustica in Genoa,[13] in the *Orpheus*, sold at the Grimaldi Sale in 1890,[14] in the *Eden* and the *Expulsion from Eden*, in the collection in the Provost's House, Trinity College, Dublin,[15] and in the *Entry into the Ark*, in Dresden.[16] The tortoise in the *Boy feeding Poultry* and in the Duke of Leinster's *Still Life* amounts to a signature.

It would be interesting to know if Castiglione ever journeyed into Spain. The chroniclers are silent on the point. Certain it is that he was powerfully influenced by Spanish painting, whether directly or through the Neapolitan School. Sir Herbert Cook's picture has been confidently attributed to Velazquez by many good judges since the time of the late Sir J. C. Robinson.[17] No less a scholar than Dr. Borenius at one time tentatively assigned it to Murillo.[18] I had, for several years, inclined strongly to assign it to Castiglione and ventured, at length, after a recent visit to Doughty House, to lay my arguments before Sir Herbert Cook. I am fortified in my conclusion by his approbation and by his telling me that, since the publication of his catalogue, he had learned that in the sale catalogue of Cardinal Fesch's collection it was assigned to that elusive artist.

[10] Mostra della Pittura Italiana del Sei e Sette cento in Palazzo Pitti, 1922. Cat. No. 248.
[11] Idem. Cat. No. 247.
[12] Musée de Nantes by Nicolle, No. 43.
[13] Reproduced in Dedalo, January, 1923. Pitti Palace, 1922. Cat. No. 246.
[14] Sangiorgo. Cat. No. 46, plate 20.
[15] W. G. Strickland's Cat. 1916, pp. 34-35.
[16] Cat. No. 659.
[17] BURLINGTON MAGAZINE. Vol. 10, p. 178.
[18] BURLINGTON MAGAZINE. Vol. 24, p. 74.

SHORTER NOTICES

THE LATE MR. H. P. MITCHELL, whose death we record with much regret, contributed for many years to these columns, and acted since November, 1924, as a member of our Consultative Committee. The following obituary notice has been contributed by Mr. Eric Maclagan:—

The news of the death of Hugh Parker Mitchell on April 8 will have come almost with the shock of a personal bereavement to many of the readers of THE BURLINGTON MAGAZINE. He was not quite fifty-five years old, and was working at the height of his powers. It was, indeed, no secret that he longed to be rid of the rather irksome burden of official work in order to devote himself more uninterruptedly to the research on which his heart was set, and with the results of which these columns have been liberally enriched. But his extreme conscientiousness as a worker often prevented him from putting on paper conclusions with the validity of which many other archæologists would have been satisfied, and a vast store of detailed information has been lost with him.

He was born in April, 1871, and entered the Art Library at South Kensington in 1895, where he worked for a short time under James Weale, for whose untiring industry and accuracy in research he had an unbounded veneration, and of whom he always spoke with particular affection. But in less than two years he was transferred to the Art Museum and began to specialize in the study of metalwork. He became an Assistant Keeper in 1905, and from 1909 onwards he worked continuously in close connexion with Mr. Watts, whom he succeeded as Keeper of the Department only two and a half years ago, at the end of 1923.

In later years his personal predilections became more and more concentrated on mediæval art, and particularly on the twelfth century; nor, as readers of the Magazine know, did he confine his enthusiasms to metalwork alone. Still, metalwork and enamels naturally had the first place, and the long series of articles on the later painted enamels, followed by a still more important series on the earlier school of enamel-workers—which may be said to have been still in progress in these pages at his death—contributed most materially to the knowledge of his fellow workers.

But he was always ready to allow an English silversmith to find a place in his affections beside Nicholas of Verdun, and it used to be a lesson in appreciation to watch him handling a Queen Anne teapot or an Elizabethan cup

Digitized by Google

and literally exulting in its lines and ornament. He could not tolerate the idea of a fine piece being lost to the Museum, and his pertinacity in pursuing the object on which he had set his heart was, fortunately, often rewarded with success.

His learning and his liberality in imparting it were fully appreciated both among his English colleagues and outside the limits of this country, in Paris, in Munich, and in Berlin; and though he had something of the recluse in his temperament, which made him shrink from certain forms of social intercourse, he leaves many friends who will mourn the interruption of a more than merely official relationship. At the Victoria and Albert Museum, in the service of which he spent himself unsparingly, his loss will be long and deeply felt; and it is but a poor consolation to remember that many of the most important acquisitions in his department during recent years (and, not least, the great Vyvyan Salt acquired only a few months ago) are directly or indirectly due to his efforts.

THE WITT LIBRARY.—It can hardly be necessary at this time of day, at any rate in England, to explain what we mean when we speak of the Witt Library. But though most people interested in art know what the Witt Library is, there are probably many who do not fully appreciate the significance of what has grown to be an institution of national importance, begun as the hobby of an undergraduate at New College, Oxford. That undergraduate has since led an extraordinarily busy life, apart from his distinguished work in the legal profession. He served in the Matabele War and acted as a war correspondent, and is one of the most active members of the National Art-Collections Fund. His membership of the Leander Club is a sure enough proof that his interests are not limited by law, journalism, authorship, or even art. The hobby has persisted through all, and the result is something of which any man might justly be proud, and more than proud: the reproductions in his collection number well over a quarter of a million.

Five years or so ago a catalogue of these reproductions was privately printed. The library then included some 8,000 artists and about 150,000 reproductions of their works. In the supplementary catalogue[1] just printed, more than 5,000 names of artists have been added, and, as has just been said, the number of photographic and other reproductions is over a quarter of a million—in fact, considerably nearer to 300,000 than to 250,000. It is not easy to realize what this has meant, from the point of view of labour, to Sir Robert and Lady Witt and the five courteous and helpful ladies who form the library staff; in truth, the labour would have been more than even they could have coped with but for the voluntary help of numerous interested art scholars and historians of various nationalities.

It would not be altogether easy to explain on paper wherein the bulk of the work lies, but a visit to the library would make it obvious that the elaborate arrangement and classification of artists and works is not the smallest factor. This system of subdivision has become so efficient that the duration of a search for any particular reproduction has been reduced to a minimum. Sir Robert, in his introduction, does not hesitate to say that now " to find any particular picture by a known artist, however great his output, should be easily possible within thirty seconds."

One could write at considerable length on the merits and striking points of this important institution, but space is limited and it must suffice to call attention to one matter which adds enormously to the value of the collection. Efforts have been made to record pictures in private hands, and for this purpose many thousands of them have been photographed in permanent form, so that " examples of signed and undated works of historical value, which are unlikely ever to be published," have been secured.

It would be a work of supererogation to dilate upon the utility of this great collection to those who are privileged to make use of it; and so great is the generosity of its owners in this respect that, despite the fact that the collection is housed in their own home, it is thrown open for five hours a day on five days in the week (10—1 and 2—4 on any day but Sunday and Saturday) to anyone and everyone who may wish to consult it. R. H.-H.

THE CONTEMPORARY ART SOCIETY has just issued a most interesting report, containing information regarding the activities of the Society during the year 1925. Twenty-five British and one foreign work of art have been acquiring by purchase or gift during the year. Members are entitled to free entry to the Tate Gallery and to a number of West End exhibitions. Full particulars may be obtained from the Hon. Secretary, the Rt. Hon. F. Leverton Harris, 70 Grosvenor Street, W.1.

FINE ART INSURANCE.—Our editorial article on this subject last month has brought us a number of letters from readers who find themselves in agreement with us. But so far, underwriters and others have made no comment in writing. We hope, however, that we may be able to publish next month an argument in defence of the present practice of Lloyds and of the Companies.

[1] Supplement to the Catalogue of Painters and Draughtsmen represented in the Library of Reproductions of Pictures and Drawings formed by Sir Robert and Lady Witt. (Privately printed), 1925.

Digitized by Google

THE LITERATURE OF ART

BLAKE AGAIN. By R. R. TATLOCK.

THE FOLLOWERS OF WILLIAM BLAKE. By LAURENCE BINYON. 29 pp. + 89 pl. In monotone and colour. (Halton and Truscott Smith.) 42s.

THE PAINTINGS OF WILLIAM BLAKE. By DARRELL FIGGIS. 117 pp. + 100 pl. in monotone and colour. (Ernest Benn.) £6 6s.

We have had many books about Blake, and there are innumerable articles concerned with him as poet, painter, or mystic. The two volumes before us have, nevertheless, a distinct air of freshness. Here and there they pass over the same ground, but they differ as fundamentally as Mr. Laurence Binyon differs from that unfortunate genius, the late Mr. Darrell Figgis. Mr. Binyon writes and thinks with a discriminating eye upon the works of art before him. He gets at the personalities of Edward Calvert, Samuel Palmer, George Richmond, and the other members of the circle of which Blake was the centre, through their performances as artists. Nothing could be more delightful to the literary mind, and to the mind that is at the same time open to the appeal of art, than those notes jotted down among Calvert's gentle eclogues or Palmer's robust yet strangely touching designs. Palmer, for many of us, is Mr. Binyon's great find, so far as this book is concerned. Somehow one never noticed before how important is his place among those little English masters who, had they been previously made known through publications such as this, would have been adequately appraised long ago—at any rate, in every land but their own. It is possible to divide the work of Palmer, like that of so many other artists, into pictures of nature and pictures of the spirit. It is the latter which touch the modern observer most closely. The truth is that in this phase of his work Palmer is astonishingly modern. There is a sepia drawing of a church spire among trees, reproduced by Mr. Binyon on Plate 26, which might have been done this year in Paris; it is for all the world like a thing inspired by Rouault or Frélaut.

Richmond, as he is revealed in the reproductions, was, for all his rhetoric, a slavish harker after Blake. It is clear that he picked continually at Blake's brains, adopted his themes holusbolus and ready-made, and sedulously imitated his technique. He had not enough power of organization to create, though, for all that, he was a competent journeyman. Calvert babbled in a simpler tongue than either. He had taste, and that was the undoing of him, for he indulged in it, for what it was worth, very freely and at the expense of everything else. He had fancy, but his fancy was of a paltry order—at heart he was the Dreamy Dan of his school. Still, he played about with his well-sharpened pencils prettily enough; but the thin style he encouraged, rather than established, has been petering out in the sands this many a year, and now thrills the breasts only of the elderly lady artists who cling together over teacups and water-colours in the West End of London.

Mr. Darrell Figgis has written quite differently of Blake himself. Unlike Mr. Binyon, he is a little vague about the relative values of the actual products of Blake's brush. Reading between the impassioned lines of the text, one can even guess that, as works of art, Blake's pictures were not altogether understood by him. Rather they were the slightly puzzling materializations of the master's spirit-things almost irrelevant to his life and to his earthly mission. Mr. Figgis was fascinated, spell-bound, by Blake—so much so as to be almost a creature of his, a subordinate soul, like one of those mediums one reads about who, while in a state of subconscious activity, are said to be under the control of one who has passed the barrier dividing us from the living dead. He ought to have been born in time to go arm in arm with John Linnell into the immediate aura of the seer. As it is, he has told the story of his preceptor's life like one inspired. As one reads, one follows breathlessly the flying pen, hears the sharp, impatient peck of the pen thirsting for more and more ink, and sees in the mind's eye the flashing glance and the wild gestures of the enthusiast. The effect of the style becomes, after the first few pages, almost physical in its intensity; and yet, if there is more than a hint of hysteria or of some other sort of over-expressiveness in the pages of the book, there is also much beauty and wisdom there. The papers have a characteristic flavour of their own. There is something engagingly, yet pathetically, reckless in the way Figgis throws himself among the episodes of Blake's career; something fascinating in the way he dashes off, now with an eager cry, now with a sob, phrases pregnant with Blake's philosophy. The book is, in its odd way, too well written and too overwhelmingly sincere to be described by an ordinary critic. It must be said, however (and the admission comes with a reluctance that speaks strongly for the general effectiveness of the book), that there are misprints so absurd as to be immediately obvious. These are not the result of ignorance, but of haste, or of an inability to get on to a lower plane when necessary. Figgis must have known that Blake did not visit Linnell in Hampstead in the year 1922! Where were the spectacles of Messrs. Benn's reader?

The plates are from examples in such collections as those of Lord Leconfield, General Archibald Stirling, Mr. W. Graham Robertson,

Digitized by Google

Mr. T. H. Riches, Miss Dodge, and a number of public collections. They are very well reproduced in collotype, with a certain number in colour, but are madly arranged on a queer non-chronological plan that appears to have appealed strongly to the author, " in the order that Blake himself would choose." The book will certainly take a permanent place on the shelves already occupied by works to which Mr. Russell, Mr. Maclagan, Mr. Keynes, Mr. Binyon, and many others have contributed. The illustrations will be found indispensable by students, and the text will appeal strongly to the literary browser and still more so to those elect few whose days and ways are regulated by the spirit of the great mystic.

A Record of Armour Sales, 1881-1924. By FRANCIS HENRY CRIPPS-DAY. lviii + 327 pp. with 210 ills. (Bell.) £5 5s.

With some five hundred catalogues for his material, Mr. Cripps-Day has set out upon the infinite task of tracking every identifiable piece of armour that has appeared in the sale-rooms these last forty-five years. Such a project must have occurred to many; but its accomplishment required other qualities than a vision quickened by necessity, and Mr. Cripps-Day is to be congratulated upon being the first to transmute the dry dust of armour catalogues into gold that is to be had for the picking by every student.

He who would chronicle the history of our armour has other difficulties to overcome than the ignorance of cataloguers, their vagueness or deceit. Occasionally a suit reappears tricked out in a new pair of legs or resplendent with recent etching; more often it has shed a few pieces by the way, and there is not an armoury in Europe where defective bodies cannot be seen keeping sad company with limbs filched from other suits. But for the fact that the more important lots are generally illustrated, the reconciling of textual discrepancies would have been hopeless. Realizing this, Mr. Cripps-Day has reproduced over one thousand pieces, many for the first time. His dexterity in teasing-out facts from a mess of probabilities is to be appreciated only by those who have been condemned to the task. The romantic sale-history of the so-called parade harness of François Ier is a typical instance. This fine suit passed, on the death of M. Crozat, to the Baron de Thiers (1699-1770); was later purchased by Horace Walpole for 1,290 frs. (1772); sold to Pratt at the Strawberry Hill sale of 1842 for £320 5s.; reappeared at San Donato in 1863; was there bought by Sir Richard Wallace for 22,500 frs.; suffered damage by fire at the Pantechnicon in 1874; passed to the insurers; came into Pratt's hands for the second time; suffered restoration by Grimshaw and, later, by Dournés; was purchased by Frédéric Spitzer; sold to Rutherford Stuyvesant and finally came to rest in the Metropolitan Museum of New York. Still was its history incomplete; recently a missing arm-piece and two elbow-cops were identified and restored to the suit. In the same way pieces have been tracked to the Tower, Wallace Collection, the national armouries at Madrid, Turin, Porte de Hal, and to a host of private collections. Hardly less interesting are the clues to further discoveries furnished upon every page. Where is now the armour reputed to have been worn by Sir Philip Sidney at Zutphen, the sword and helmet of Cromwell used at Worcester, the harnesses of Henri II and IV, the embossed panoply for man and horse of Charles V, all of which, with others of like interest, have appeared at sales within the last century and yet await identification.

But the volume is something more than a work of reference. By way of introduction Mr. Cripps-Day has furnished, with the aid of his friend, Mr. J. G. Mann, a stimulating history of collecting from mediæval times. This interesting survey is so full of new facts (chiefly anterior to the present text) that we may hope for a further volume on the sales prior to 1881.

Every object cited has been indexed under the heading of pieces, of names, or of inscriptions and armourer's marks. To repeat every item in index form was a laborious task, but without it the volume would have failed of its purpose. Space for a full list of sales and dates might have been found by deleting the ten page *List of Illustrations*—a vain repetition.

The present volume has no parallel in any language, and is comparable, in painting, only to such works as Smith's *Catalogue Raisonné,* Redford's *Art Sales,* and Dr. Mireur's *Ventes d'Art.* In *format* it follows the five-volume *Record* of Laking and the author's earlier contribution to pure research, *Church Armour,* both published by the same firm in 1920-22. S. J. C.

Coloured Ceramics from Ashur and Earlier Assyrian Wall-Paintings. By WALTER ANDRAE. 78 pp. with 48 illus. + 36 col. pl. (Kegan Paul, Trench, Trubner & Co.) £4 4s.

Dr. Andrae has produced a very readable as well as scientifically accurate and useful account of the examples of Assyrian coloured ceramic which he has found at Ashur, in his " Farbige Keramik aus Assur," published in 1923, and now issued in English by Messrs. Kegan Paul. The English title is not a perfectly correct translation of the original, which read " Farbige Keramik aus Assur, und ihre Vorstufen in altassyrischen Wandmalereien." Of this " Coloured Ceramics from Ashur and earlier Ancient Assyrian Wall-paintings " does not quite give the sense; the idea of the " Vorstufen " is lost, as it ought not to have been: a better version would have been " The Coloured Ceramic of Ashur and its Forerunners in Ancient Assyrian Wallpaintings."

Digitized by Google

The English edition is a much better got-up book than the German original; it is well printed in fine large type, which the original was not, so that it is much pleasanter to read than the latter, though thicker and heavier. The coloured plates are, of course, reproduced in the English edition from the original German blocks, and so are precisely the same as in the other book. They are beautifully produced and are a credit to German art in this matter. Many of them reproduce the texture of the original fayence vase or wallpainting with extraordinary accuracy. So that it is evident with what care the photographers and water-colourists of the Deutsche Orient-Gesellschaft's expedition worked and how accurately the blockmakers have reproduced their work. These plates will probably be a revelation to a good many who have not hitherto realized what the Assyrians could do in the way of polychrome ceramic. The excavations at Ashur have shown that the art of the famous Frieze of the Archers and other Persian ceramic works in the Louvre is of Assyrian origin. Whence the inspiration came to Assyria is not yet known; but the polychrome vases look as if they were inspired by eighteenth dynasty Egypt, and the wallpaintings may also have the same origin. The matter of the technical processes involved will interest practical ceramists (p. 7 ff). The Ashur wall-decorations are practically in enamel: that is to say the glaze used to cover small objects of pottery (in Egypt, fayence and steatite), was applied to wall surfaces, and pictures were, so to speak, painted in it. The Egyptians did not make this advance upon their plain tempera-painting, which they preferred, although they approached it under the twentieth dynasty, when about 1190 B.C. Rameses III decorated the walls of his palace at Tell el-Yahudiyah with the elaborately glazed plaques that may be seen in the British Museum. In these we perceive the same remarkable technical efficiency as in the Ashur wall decorations. "The technical skill of the artists was astonishing. They knew how to place one colour by another without letting them flow into each other, and were thus capable of competing with any painting in cold colour." The Assyrian enamel-work was on the flat but all in one piece, in great sheets, so to speak; the Egyptian in relief and made up of separately fixed tiles. In a way the Assyrian was the finer achievement. The later Babylonian (Ishtar-Gate) and Persian (Susa-frieze) combines both techniques. It can hardly be doubted that the inspiration of the Assyrian work, the idea of polychrome fayence decoration, came from Egypt, but the Assyrian artists went to work in their own way just as the Minoan Cretans did also. H. R. HALL.

Mittelalterliche Plastik in Frankreich. By PIERRE LOUIS DUCHARTRE. Translated by René Prévot. 36 pp. + 40 pl. München (Delphin Verlag). M.22.

This book is one of a series of monographs dealing with mediæval sculpture outside Germany; of these two have already appeared, one dealing with the mediæval sculpture of Spain, the other with that of Italy, and other numbers are to follow shortly. Each consists of forty plates and about thirty pages of text. In this volume M. Duchartre traces, as far as possible in the space, the development of French sculpture from the Romanesque revival at the end of the eleventh century up to the end of the fifteenth century. In view of the almost overwhelming output of books on every aspect of the history of art, it is remarkable that there is no recent work dealing comprehensively with French sculpture as a whole, dissociated from architecture. The very richness and vastness of the material seems to have acted as a deterrent. The short essay prefixed to these plates, suggestive and interesting as it is, can hardly be said to do more than touch the fringes of the subject. The author devotes most of his space to a brief general survey of the changing imagery and symbolism of the successive centuries. There is some lack of co-ordination between the text and the plates, which do not seem to have been chosen either to give the most lucid exposition of the author's theories or to show the development of French sculpture at its best. It is difficult to see why M. Duchartre, in a book devoted to sculpture, should have given up so many of his plates to "klein-kunst," when there are surely enough examples and to spare of monumental sculpture of unequalled quality. The very excellence of the reproductions makes one regret that more of the subjects have not been chosen with a view to their æsthetic qualities. Again, where there is so much to choose from, it seems hardly necessary to reproduce a relief so much damaged and restored as *The Annunciation to the Shepherds,* from Parthenay (Plate 6), fine as is what remains of the original carving. The text is admirably printed, and the book is certainly an interesting contribution to the study of the subject, which, though it has often been treated in detail, still lacks a general history.

M. H. L.

LETTERS

"A JAN VAN EYCK PROBLEM."

SIR,—Professor Mayer was surely flogging a dead horse when, in your last issue, he disputed the alleged authorship of the *St. Francis* of the Turin Gallery. He lacks his usual accuracy when he states that in "the opinion of all previous scholars

Digitized by Google

the features which betray the copyist are not to be discovered " in this picture.

He apparently forgets, or does not know, that Messrs. Weale and Brockwell, in their masterly work on the van Eycks, definitely relegate it to the class of copies. In so doing they had the support of Sir Claude Phillips. Jacobsen, Reber and Bayersdorfer, Voll, and Rosen had all previously expressed their disbelief in the attribution of it to either of the van Eycks. Sir Martin Conway seems to assume that both the Johnson and Turin pictures are by Hubert van Eyck; but he does not refer to them beyond one passing allusion. Dr. Bode, alone among competent critics, considered the Turin picture to be an original of which the Johnson version was a copy!

The reasons which Professor Mayer gives for holding the contrary view to Dr. Bode are doubtless sound; but he has omitted one which seems conclusive. In the Turin picture Brother Leo is represented with two right feet. Such an error of observation could not have been committed by a van Eyck. But it is just the sort of lapse which a careless copyist might make, who had failed to observe that Brother Leo's legs were crossed in the original picture. I believe that Mr. Roger Fry once cleaned the original and removed from it many repaintings. It would be interesting if he could tell us whether any of these repaintings concealed the feet of Brother Leo in such a way as to induce the copyist's blunder.

Yours faithfully,

THOMAS BODKIN.

[In August, 1906, we published an article by Mr. Frank J. Mather, on recent additions to the Johnson Collection. In the course of this, the picture in question was discussed. There followed a lengthy and very interesting correspondence which the editor published in later numbers of THE BURLINGTON MAGAZINE.

Mr. Roger Fry has read Mr. Bodkin's letter, as printed above, and writes to us as follows.—EDITOR.]

SIR,—Dr. August Mayer's article on the Johnson van Eyck was of special interest to me because, as Mr. Bodkin rightly says in his letter, Mr. Johnson handed it to me to clean whilst I was in New York. From the moment I got to work on it I had no doubt that this was an original work of Hubert van Eyck and that the Turin version was a copy. When it came to me, the panel was considerably larger at the top, and a dull, opaque sky concealed the join where the extra piece had been added on to satisfy some owner who did not appreciate the compressed composition of the original. The sky had been enlivened, if I remember right, with a crowd of small white, cloud-like forms suggesting the presence of a cohort of angels. These all came away with the sky and then, to my surprise, I found that the original panel appeared surrounded by a brilliant scarlet margin, painted on the panel, just as might have been seen on the border of a manuscript illumination. I suppose this is now covered by the frame, as the photograph shows no trace of it. This border made me suppose that van Eyck had conceived this as a miniature in oil on panel, and that it might indicate a date not very far removed from the drawings of the Turin *Book of Hours*. Brother Leo's head was completely repainted, but the repainting came away, though not so easily as the false sky had done, and revealed the original in almost perfect condition. Altogether, the repaintings appear to have been entirely gratuitous and undertaken with a view to " improving " the picture. The explanation of the discrepancy in Brother Leo's feet is simple and is an additional proof that the Turin version is a copy. The foot to the spectator's left in the Johnson picture, is Brother Leo's left foot, but the left leg is tucked under the right leg in such a way that what we see is intended to represent the sole of the foot. The copyist misunderstood this posture and put the foot down on the ground, but forgot to reverse the position, of the big toe—naturally enough, since he was faithfully copying although misreading the original.

Yours faithfully,

ROGER FRY.

" AN UNKNOWN REMBRANDT PORTRAIT."

SIR,—THE BURLINGTON is one of the few illustrated magazines in the world which no one ever thinks of destroying. Opinions may vary as to its policy or the degree of catholicity in its scope (these differences are inevitable), but everybody is agreed on one point—it is a publication to be kept and treasured. And you will readily understand that your British readers feel a kind of " proprietary pride " in its contents.

For this reason I should not like the note on " An Unknown Rembrandt Portrait,"[1] by your distinguished contributor, Dr. A. Bredius, to pass unchallenged. I really think that this is one of the occasions on which Dr. Bredius is definitely wrong in his judgment. Although I have not seen the picture, the photograph seems to me sufficiently good evidence on which to form an opinion. Such is often the case in regard to good photographs. I entirely fail to discover the slightest evidence for the attribution to Rembrandt. The drawing could hardly be more feeble, and the characterization of the head is weak in the extreme. There is nothing of the strength and spirituality of the Rembrandt of 1630 in this painting. We may assume that the picture is in excellent preservation: Dr. Bredius assures us of the fact. This being the case, how can one account for the lapse in the drawing and modelling of the forehead; the misshapen, impossible ear; the shadow behind and under the ear (the ear itself is in the wrong place!); the excessively feeble treatment of the scarf and coat collar. The only evidence of " beautiful brushwork " is the not unvigorous treatment of the hair. I think the picture is a very weak and indifferent work, more or less executed under a vague Rembrandt influence. Indeed, the period might easily be considerably later. In my opinion, the attribution to the master is grotesque.

Yours faithfully,

HUGH BLAKER.

[1] THE BURLINGTON MAGAZINE, April, 1926, p. 205.

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514. *Telegrams: KNOEDLER, PICCY, LONDON.*

School of Gerard David. (10″ × 7⅞″) Panel.
Virgin and Child.

LONDON : 15 Old Bond Street, W.1
PARIS : 17 Place Vendôme.
NEW YORK : 14 East 57th Street.

Digitized by Google

M. KNOEDLER & CO.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON · 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1760

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES
144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London" Telephone—Mayfair 6356 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., EYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE LTD., AT THE REGISTERED OFFICE OF THE

Google

UMBER CCLXXIX VOLUME XLVIII JUNE 1926

THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

THE CHILDREN OF THE DE POTTER FAMILY—BY CAREL FABRITIUS
SOME UNPUBLISHED FLEMISH PICTURES IN THE HERMITAGE—II—BY A. PAPPÉ
THE TEXTILES OF EGYPT—BY A. F. KENDRICK
THE EVOLUTION OF THE MINARET—III—BY K. A. C. CRESWELL
A FERRARESE DRAWING FOR A VENETIAN WOODCUT—BY DETLEV BARON VON HADELN
AN UNKNOWN SCULPTURE BY DOMENICO DI PARIS—BY LUITPOLD DUSSLER
HAUSMALEREI—BY BERNARD RACKHAM
DÜRER'S STUDIES FOR *ADAM AND EVE*—BY CAMPBELL DODGSON
DR. JUSTI ON GIORGIONE—BY SIR HERBERT COOK, BART.
SHORTER NOTICES: AN UNPUBLISHED VAN DYCK (C. H. COLLINS BAKER); EARLY CHINESE CERAMICS (W. PERCEVAL YETTS)
LETTERS: "THE FRACASTORO PORTRAIT IN THE MOND COLLECTION" (ERNEST INNES); W. H. J. WEALE AND BRUGES (J. BEYAERT CARLIER)
THE LITERATURE OF ART

LONDON: THE BURLINGTON MAGAZINE LIMITED, 17 OLD BURLINGTON STREET, W.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA. FLORENCE: B. SEEBER, 20 VIA TORNABUONI;
NEW YORK: BRENTANO'S INCOR., 1 WEST 47TH STREET; E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR. AMSTERDAM: J. G. ROBBERS, SINGEL 151-153

Digitized by Google

WANTED TO PURCHASE IMMEDIATELY

FINE SPECIMENS OF

18TH CENTURY

ENGLISH FURNITURE

TAPESTRIES & NEEDLEWORK

FLOWERPIECES & PORTRAITS

DECORATIVE PAINTINGS

HIGHEST PRICES PAID

CYRIL ANDRADE

The Dalmeny Gallery

8 Duke Street, St. James's, LONDON, S.W.1

Telephone: Regent 1980

Established 1848.

The F. Kleinberger Galleries

JACOB VAN RUISDAEL (Haarlem 1628-1682).

HIGH CLASS

ITALIAN & FLEMISH PRIMITIVES

XVIIth Century

DUTCH PAINTINGS

in perfect condition

NEW YORK : 725 Fifth Avenue (between 56th and 57th Streets.)

PARIS : 9 rue de l'Echelle (near Avenue de l'Opera).

Digitized by Google

The Burlington Magazine

for Connoisseurs

Illustrated Published Monthly

Volume xlviii

Number cclxxix

Founded 1903.

LONDON: THE BURLINGTON MAGAZINE, LTD.
17 OLD BURLINGTON STREET, W.1

NEW YORK: { BRENTANO'S INCOR., 1 WEST 47TH STREET;
E. WEYHE, 794 LEXINGTON AVENUE.
CHICAGO, WASHINGTON: BRENTANO'S INCOR.
PARIS: BRENTANO'S, 37 AVENUE DE L'OPERA.
AMSTERDAM: J. G. ROBBERS, SINGEL 151-153
FLORENCE: B. SEEBER, 20 VIA TORNABUONI

June, 1926

Digitized by Google

SUBSCRIPTION RATES : THE BURLINGTON MAGAZINE will be sent, post free, from the offices, 17 Old Burlington Street, London, W.1, for one year to any address in the United Kingdom or Canada for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings.

THE BURLINGTON MAGAZINE is registered for transmission to Canada at the Magazine rate of postage.

All prepaid annual subscribers receive the half-yearly Index (published at one shilling) gratis and post free.

Subscriptions may be paid through any bookseller or newsagent in the United Kingdom, or through the foreign agents whose names appear on the title-page, or may be sent directly to the offices of the Magazine.

Subscriptions can begin with any number, but subscribers who wish to have complete volumes should note that the half-yearly volumes now run from January to June, and from July to December.

No subscription can be recognized until a remittance is received.

The AMERICAN EDITION of the Magazine is identical with the English Edition. The price of a single copy of the Magazine in the United States is 1 dollar net, and the annual prepaid subscription NINE DOLLARS post free (subscribers being entitled to the same privileges as English subscribers). Orders and subscriptions may be sent directly to the London offices of the Magazine or to Brentano's Inc., New York, Chicago, or Washington, and E. Weyhe, 794 Lexington Ave., New York.

TO CONTRIBUTORS:—The Editor will be glad to consider MSS. Articles are never accepted until they have been submitted for consideration. MSS. compiled from works of reference are never accepted. Illustrated articles dealing very concisely with newly discovered or freshly attributed works of art whose main interest is æsthetic form the bulk of the BURLINGTON MAGAZINE. Uninvited MSS. can hardly be too short. MSS. must be typed or clearly written and the name and address of the author must be written on the actual MS. In the case of articles in foreign languages, MSS. should invariably be typewritten.

Photographs should be on black glossy paper and somewhat larger than the reproduction proposed. Brown or red prints are less suitable and prints on cream toned paper or whose high-lights are warm tinted are almost useless. On the back of each photograph must be marked full particulars regarding the original (artist, owner, size, whether panel or canvas, etc.), such as are to be found printed under photos. published in our pages. The title of the article and the author's name and address must also be marked on the back of each photograph.

Every care will be taken to safeguard MSS. and photographs, but the Editor does not hold himself responsible for loss or damage. All communications should be addressed to : THE EDITOR, THE BURLINGTON MAGAZINE, 17 Old Burlington Street, W.1. Telephone : Gerrard 4095. Telegrams : "Rariora, Piccy, London."

Digitized by Google

CONTENTS

	PAGE
The Children of the de Potter Family. By Carel Fabritius	277
Some unpublished Flemish Pictures in the Hermitage—II. By A. Pappé	277
The Textiles of Egypt. By A. F. Kendrick	284
The Evolution of the Minaret, with special reference to Egypt—III. By K. A. C. Creswell	290
A Ferrarese Drawing for a Venetian woodcut. By Detlev Baron von Hadeln	301
An unknown Sculpture by Domenico di Paris. By Luitpold Dussler	301
Hausmalerei. By Bernard Rackham	302
Some of Dürer's Studies for *Adam and Eve.* By Campbell Dodgson	308
Dr. Justi on Giorgione. By Sir Herbert Cook, Bart.	311
Shorter Notices: An unpublished Van Dyck (C. H. Collins Baker: Early Chinese Ceramics (W. Perceval Yetts)	312
The Literature of Art	317
Letters: "The Fracastoro Portrait in the Mond Collection" (Ernest Innes): W. H. J. Weale and Bruges (J. Beyaert Carlier)	322

LIST OF PLATES

	PAGE
The Children of the de Potter Family, by Carel Fabritius. I—*The Children of the de Potter Family,* here indentified as by Carel Fabritius. Canvas, life-size. (M. del Monte, Brussels)	276
II—Detail of Frontispiece, showing, in right-hand lower corner, the arms of the Potter family	279
Some unpublished Flemish Pictures in the Hermitage—II. [A] *Madonna and Child.* Seventeenth century copy of a picture by Petrus Christus. Detail. Panel, 61 cm. by 44.5 cm. [B] *Madonna and Child in a Landscape,* by the Master of the Female Half-lengths. Panel, 53 cm. by 42 cm. [C] *Rest on the Flight into Egypt,* probably by Adriaen Isenbrant. Panel, 40.5 cm. by 33.5 cm. [D] *Rest on the Flight into Egypt.* Atelier of Adriaen Isenbrant. Panel, 39 cm. by 27.5 cm.	282
The Textiles of Egypt. I—[A] Woollen tapestry roundel. Coptic; 6th-7th century. [B] Woollen tapestry border. Vine-stem. Graeco-Roman; 4th-5th century	285
II—Grape Gatherers. Woven hanging in wool and linen. Graeco-Roman; 4th century	288
The Evolution of the Minaret, with special reference to Egypt—III. IV—[A] Minaret of Kōkbūri, lower storey, Irbil; [B] Minaret of al-Malik al-Adil, Balis; [C] Minaret of Sheykh Ali Bakkar, Hebron; [D] Mosque of Altunbugha al-Maridani, Aleppo	294
A Ferrarese Drawing for a Venetian Woodcut [A] Allegorical composition, here attributed to Dosso Dossi. Pen drawing, 26.3 cm. by 19.7 cm. (Christ Church, Oxford). [B] Title page of the "Triompho di Fortuna," printed in Venice in January, 1527, by Agostino da Portese for Giacomo Giunta	300
An unknown Sculpture by Domenico di Paris. *Madonna and Child,* here identified as by Domenico di Paris. Terra-cotta, height, 1 m. (Galerie Goldschmidt-Wallerstein, Berlin)	306
Hausmalerei. [A] Jug, Hanau or Frankfurt faïence, painted in black with Samson and the lion. Signed *Herman Benckertt fecit Ag.* 1678. (Mayer Collection, Liverpool Museum). [B] Jug, Hanau or Frankfurt faïence, painted in black. Unsigned. (Lt.-Col. G. B. Croft Lyons). [C] Jug, Hanau or Frankfurt faïence painted in colours with Hagar and the Angel. By Abraham Helmhack (Lt.-Col. G. B. Croft Lyons). [D] Tankard, Meissen porcelain, painted in crimson with a subject in the manner of Wouverman. Signed *C.*	

Digitized by Google

PAGE

Wedin (?) 1750. (Victoria and Albert Museum) 306

Some of Dürer's Studies for *Adam and Eve*. [A] Detail, showing rabbit, of engraving of *Adam and Eve*. [B] Study, here identified as by Dürer, for *Adam and Eve*. Pen drawing, 12.7 cm. by 21.9 cm. (British Museum). [C] Detail, showing parrot, of *Madonna mit den Tieren*, by Dürer [D] Detail, showing parrot, of engraving of *Adam and Eve* 309

Dr. Justi on Giorgione. *The "Marostica Sybil."* Old copy by an unknown artist. Canvas (Sir Herbert Cook, Bart.) . . 313

PAGE

Shorter Notices: An unpublished Van Dyck. *The Road to Calvary*, by Van Dyck. Panel, 32.4 cm. by 45 cm. (Miss Clayton East) 313

Early Chinese Ceramics. [A] Pair of mortuary figures, unglazed pottery painted in dry pigment. Perhaps Wei dynasty. Height: 31.7 cm. [B] Pottery ornament from roof-tile, pale green glaze, much destroyed. T'ang period or later. Height: 16.5 cm. [C] Figure of a dwarf, from a tomb in North China. T'ang period. Height: 12.7 cm. From the James Baird Collection exhibited by Messrs. Bluett and Sons 316

THE BURLINGTON MAGAZINE. Editor: R. R. TATLOCK.
Consultative committee:—*

LAURENCE BINYON
W. VON BODE
ABRAHAM BREDIUS
JAMES L. CAW
W. G. CONSTABLE
SIR MARTIN CONWAY
SIR HERBERT F. COOK, Bart.
THE EARL OF CRAWFORD AND BALCARRES, K.T.
O. M. DALTON
THE VISCOUNT DILLON, V.P.S.A.
CAMPBELL DODGSON, C.B.E.
MAX J. FRIEDLÄNDER
ROGER FRY
JEAN GUIFFREY
RAYMOND HENNIKER-HEATON
G. F. HILL
R. L. HOBSON
SIR CHARLES J. HOLMES
GEORGES HULIN DE LOO
AUGUST F. JACCACI
CAPT. T. A. JOYCE, O.B.E.
A F. KENDRICK
D. S. MacCOLL
ERIC MACLAGAN, C.B.E.
GASTON MIGEON
J. D. MILNER
ARTHUR MORRISON
ALFRED W. POLLARD, C.B.
BERNARD RACKHAM
SIR HERCULES READ, V.P.S.A.
SALOMON REINACH
JOSEF STRZYGOWSKI
SIR E. MAUNDE THOMPSON, G.C.B.
EMERY WALKER
SIR WHITWORTH WALLIS
SIR ROBERT C. WITT, C.B.E.
W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

Digitized by Google

Digitized by Google

The Children of the de Potter Family, here identified as by Carel Fabritius. Canvas, life-size. (M. del Monte, Brussels)

Digitized by Google

Digitized by Google

Digitized by Google

THE CHILDREN OF THE DE POTTER FAMILY, BY CAREL FABRITIUS.

BY D. HANNEMA

THE collection of Mr. Del Monte, of Brussels, includes the important canvas, representing two children, a boy and a girl, life-size, in a Dutch court-yard, reproduced on our frontispiece.

This very interesting portrait has been attributed to different masters of the Dutch school. The influence of Rembrandt is apparent when we consider the way in which the lights and darks are distributed. This is certainly the reason why the picture passed in a sale at Amsterdam for a work by Rembrandt's pupil, Govert Flinck. However, after a more complete study of the picture, this attribution cannot be maintained. A stronger personality and more originality is to be observed in it. I believe that every detail reveals the hand of the great Delft master, Carel Fabritius.

The tone of the picture, in the first place, shows the grey-green colour which belongs to most of that master's work during the period which has its culminating point in the *Self-Portrait* of 1645, one of the treasures of the Boymans Museum at Rotterdam. The grey-blue colour of the stones of the pavement is realized exactly in his characteristic transparent way. The broad touches of the brush on the clothing and the hand of the boy, repeated all over the picture, also represent Carel Fabritius as we know him through paintings whose authenticity cannot be questioned. The entire painting is at once temperate and rich in colour. The girl, dressed in a grey-green gown, with here and there touches of blue, and the boy, slightly darker in dress, with brown and violet notes, are placed against a park-like scene, wherein the painting of the trees recalls the back-ground even of the small picture, entitled *The Instrument Dealer,* painted in 1652, in the National Gallery.

The remarkable quality and breadth of the painting, in red and white, of the coat of arms (which will be most clearly seen in the reproduction on our second plate) is altogether characteristic of Fabritius's genial temperament. Mr. Ruys, of Brussels, points out that this coat of arms belongs to the family named de Potter, with which, as is well known, Fabritius was on intimate terms. As early as 1640 the master painted the fine portrait of *Abraham de Potter,* now in the Rijks Museum. Later, to be exact, in 1649, it is known that he was in debt to this family.

Similar large types of paintings are not unknown in the work of this master. The Boymans Museum used to be in possession of one of a large family-gathering consisting of seven persons. This work was lost in a fire in the year 1864. A late copy in water-colours reveals the same somewhat stiff attitude of the figures. In certain smaller pieces, probably not painted on commission, Fabritius expresses himself in a somewhat more genial way.

Probably *The Children of the de Potter Family* was painted in 1643. At that time the artist was living in Amsterdam, where it is likely that he made the acquaintance of Rembrandt. If there were any doubt of the influence exerted by the latter on Fabritius, the present picture would set it at rest.

SOME UNPUBLISHED FLEMISH PICTURES IN THE HERMITAGE—II

BY A. PAPPE

THE general character of the last acquisitions of the Hermitage has been described by Sir Martin Conway in his recent book on " Art Treasures in Soviet Russia," which finally, we hope, puts an end to the false news spread abroad concerning Russian art affairs. Certainly the number of really great works was at first much exaggerated. The chief reason for welcoming those additions lies in the fact that they help to fill certain blanks in some of the departments of the Gallery and create a kind of auxiliary gallery for special studies, containing works of typological rather than artistic or biographical importance.

In the following notes we shall deal with certain Flemish paintings, especially of the sixteenth century, which have augmented this rather poor department of the Hermitage Collection. But let us say, first, two words about a *Madonna and Child* known under the name of Petrus Christus.[1] We should not be specially interested in this rather feeble work if Dr. M. Friedländer[2] had not called attention to it as one of the two known replicas of the panel in the

[1] " Trésors d'Art en Russie," 1901, p. 178, Pl. 106, from the Stroganoff Coll., Leningrad.

[2] Altniederl, Malerei, I, 1924, p. 151.

Digitized by Google

Budapest Gallery (Collection Palfy, No. 235). Unfortunately, we have never seen the Budapest picture, but it is quite obvious that our picture is not an original work. The question arises whether we ought not to attribute this replica to a much later period. It is painted on an oak panel differing in measurements from the Budapest picture. The state of preservation is bad, the picture having been cleaned by an incompetent restorer. PLATE A shows a detail of the upper part. G. F. Waagen[3] for the first time expressed some doubts about the attribution to Petrus Christus, in connexion with the character of the signature on the column and the difference between the execution of the landscape and the other parts, and he drew attention to the fluidity and freedom of the brushwork. We must quite agree with him and admit that our replica has been painted, perhaps two centuries later, by some rather weak imitator. The character of the flesh tints, the faults in the design, the lack of outline, the soft but rather coarse brushwork, the quite impossibly constructed landscape, and, finally, the weak rendering of the architectural details—all these peculiarities are not native to the artistic tradition of the fifteenth century, and prove the composition to be a seventeenth-century copy by a second-class Flemish painter.

The *Rest during the flight to Egypt* [PLATE C] is a rather peculiar conceptionn of a Madonna with Child and attendant angels, according to the apocryphal tradition. It has been catalogued in the inventory of the Picture Gallery since 1859[4] under the absurd name of Filippo Lippi, an attribution belonging, we suppose, to the end of the eighteenth or the beginning of the nineteenth century and characteristic of an epoch having rather poor knowledge about the old Netherlandish school. The little picture is, unhappily, not in a very good state of preservation, the surface having been damaged by cleaning, so that the modelling has in some parts pretty well disappeared, especially in the landscape, but the repaints are not numerous. The flesh tints are of an extraordinary paleness. The whole scene is treated in the most idyllic way, and the artist's attempt is rather to impart to his figures the maximum of sweetness than to render the organic structure of the forms. Limbs and hands are defective, the outlines weak, the landscape accessory to the figures.

It is quite obvious that our picture is a work of the Flemish school of the first half of the sixteenth century. It belongs to the artistic tradition associated with Bruges through Memling's school and artists like Gerard David and his imitators, and contains elements showing an advanced style destructive of the classical conception of the fifteenth century and tending to more movement, or rather agitation. For the genesis of such compositions we must look at those of Memling which are in some ways prototypes, like the *Altar with saints and donors* at Chatsworth, the *Mystic marriage of St. Catherine* in the Louvre (No. 2027), or the *Virgin with Child and Donor* in the Hofmuseum, Vienna (No. 635), and, finally, works of his school, varying in such a way from this master's style as to lend them something in common with our picture. These include the *Virgin and Child with angel* in the Berlin Museum (No. 529) and the *Virgin and Child with angel making music* in the Pinakothek, Munich (No. 125). These are certainly in the same spirit and are similar in such features as the type of angels and the movement of the Child.

But in the Gerard David group we find a still stronger clue to the right attribution of our composition. Compare, for instance, David's *Rest during the flight into Egypt* in the P. Bosch Collection, Madrid, and the R. Kann Collection, Paris.[5] These contain all the typical accessories of David's atelier, the traditional basket, the sack, and Joseph gathering dates in the forest. Then there is the *Mystic marriage of St. Catherine* in the Accademia di San Lucca, Rome,[6] known in several replicas. For the types of the Virgin and the Child, with his vivid movements and his very awkward construction, and for the angels, we have to look to certain of David's works, like the *Madonna enthroned* in the John Johnson collection, Philadelphia.[7]

The name of Adriaen Isenbrant, or perhaps of one of his close imitators, best fits our composition. His characteristics as described by Dr. Friedländer[8] seem quite in accordance with the stylistic peculiarities of the little panel. The forms both of the Virgin and the Child recall the *Madonna with angels* in the Traumann Collection, Madrid,[9] the *Madonna and Child with two angels* in the Lotmann Collection,[10] and, above all, the Child in the *Madonna* in the Sedelmeyer Collection, Paris.[11] As to the landscape, the rather bad state of the right part renders accurate judgment nearly impossible, but it is not the " kind of landscape Isenbrant

[3] " Die Gemäldesammlung in der kaiserl. Eremitage," etc., 1870, St. Petersbourg, p. 403.

[4] No. 2392; particulars concerning the pedigree could not be found; as it bears on the back the seal of the " Reale Accademia delle belle arte in Venezia " it has been probably bought in Italy. It has been exhibited in the gallery as No. 1997.

[5] E. von Bodenhausen, " G. David," No. 24 and 39.

[6] Bodenhausen, No. 25.

[7] Bodenhausen, No. 76.

[8] Meisterwerke, Brügge, 1902, Bruckmann, p. 19.

[9] Bodenhausen, No. 76.

[10] BURLINGTON MAGAZINE, 1903, August, p. 326; Bruges Exhibition, 1902.

[11] Bodenhausen, No. 73.

Digitized by Google

Detail of Frontispiece, showing, in right-hand lower corner, the arms of the de Potter Family

Plate II. *The Children of the de Potter Family,* by Carel Fabritius

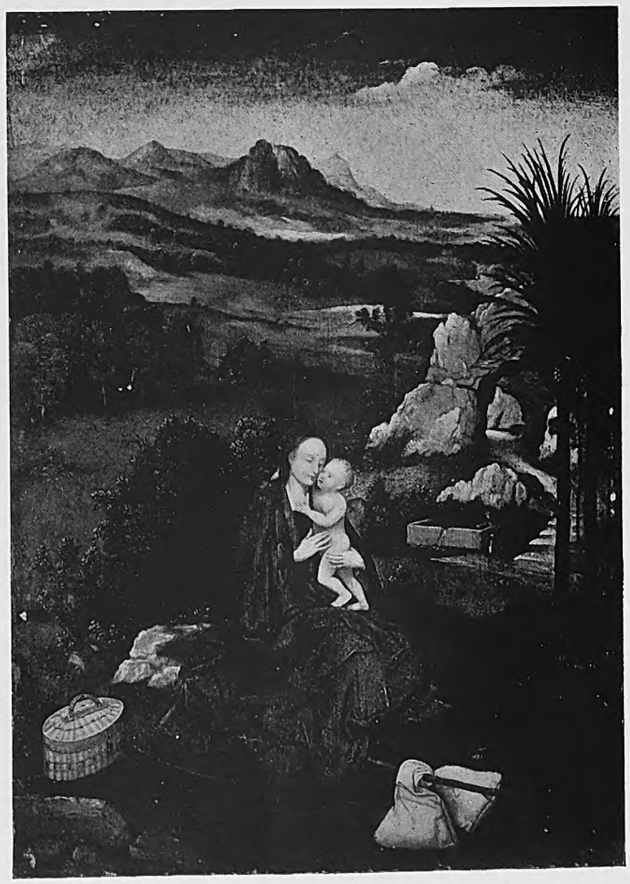
Digitized by Google

Digitized by Google

A—Madonna and Child. Seventeenth-century copy of a picture by Petrus Christus. Detail. Panel, 61 cm. by 44·5 cm.

B—Madonna and Child in a Landscape, by the Master of the Female Half-lengths. Panel, 53 cm. by 42 cm.

C—Rest on the Flight into Egypt, probably by Adriaen Isenbrant. Panel, 40.5 cm. by 33·5 cm.



D—Rest on the Flight into Egypt. Atelier of Adriaen Isenbrant. Panel, 39 cm. by 27·5 cm.

Digitized by Google

designed when left to his own resources."[12] The general arrangement suggests David and does not show any tendency towards that type of landscape which arose under the influence of Patinir.

The little *Rest during the flight into Egypt*, shown on PLATE D, is entered in the inventory of the Picture Gallery, dated 1859, simply under German School.[13] Here, too, the attribution to a certain group of Flemish compositions brought up in the first half of the sixteenth century is obvious. It is in a good state of preservation, never having been much cleaned or repainted. The Virgin wears a crimson mantle and a deep green dress, and the landscape consists of three zones of dark green, light green, and greenish blue. The figures are placed in the landscape without any special knowledge of the art of disposition in space; they are rather weak in anatomy and feeble in outline, somewhat in the manner of Isenbrant. The whole is probably a combined work by two painters, a usual enough thing in this type of picture. The group strongly resembles a drawing in the Cabinet of Prints in Dresden, representing the *Virgin and Child* sitting in a hall, which has attracted the special attention of F. Winkler,[14] who tried to reconstruct through it a lost original by Roger van der Weyden, and compared it with several repetitions of the same group belonging to a later period and generally attributed to the school of David. As the Dresden drawing, which is certainly a fifteenth-century copy, is not quite finished, we had better look at the Berlin *Virgin and Child with saints and donors* (No. 590A), which also corresponds with our picture, whose popularity is proved by numerous repetitions mentioned by Winkler. To his list we can add another composition of a half-length *Madonna and Child* having the same composition but in reverse. It was formerly in the M. J. Rikoff Collection,[15] and though ascribed to David is surely by a member of Isenbrant's group, probably the same painter who was responsible for the figures in the Hermitage picture.

The main interest, however, is in the landscape, in which the closeness of the connexion with Patinir and his school is quite evident. The wide yet minutely treated landscape with the high horizon, the undulations of the rocky ground, with the archway, divided into distinct zones, are all typical of Patinir's atelier, though certainly the absence of anything corresponding to the usual crowds of country folk in the background slightly contradicts that impression. For analogies we have to look at Patinirs like the *Baptism of Christ* at Vienna (Hofmuseum, No. 666), the *Temptation of St. Anthony* (No. 1615) and the *Paradise and Hell* (No. 1616) in the Prado. A composition in the Preyer Collection (Vienna) shows a similar conception of the same subject.

The *Madonna and Child* in a landscape [PLATE B] is doubtless, so far as the figures are concerned, a most typical work of the still anonymous "Master of the female half-lengths," and since the time of Waagen[16] has been known under this name. The picture was formerly in the S. Stroganoff Collection, Leningrad. The preservation is good, though varnish, now unpleasantly yellow, has been too liberally applied. The colour scheme depends on the rose accent in the mantle of the Virgin and on the dark green of her dress. The face of the Virgin is of the usual type, lacking individual expression. Passing over the painter's groups of *Ladies making music* (Count Harrach, Vienna, and Hermitage), we find the same figure in the *Mary Magdalen* (Count Salm Salm),[17] in the *Madonna and Child* (Hermitage) and in the so-called *Portrait of Lady Jane Grey* (Lord Spencer), the last showing the same movement and structure of the hands and the same accessories.

There is a group of compositions presenting a combination of both landscape and figures, to which Dr. M. Friedländer[18] specially called attention as combined works of Joachim Patinir and our master. These are the *St. John on the Island of Patmos* (National Gallery, No. 707), *Madonna and Child* (Copenhagen, No. 238B), and especially works like the *Rest during the flight into Egypt* (John Johnson Coll., Philadelphia).[19]. They have nearly the same movement of the Child, surely an Italian motive invented by Leonardo or Raphael. This group of works is the closest we know to our compositions. The landscape is quite in the style of Patinir, but certainly not by him. It is of the familiar type, crowded with little episodes of rural life, occurring in nearly all compositions of his atelier (*Madonna and Child in a landscape*, with figures probably by Q. Massys; Kaiser Friedrich Museum, Posen)[20] and in works ascribed to the master himself (Berlin, Antwerp, Madrid—Prado, Philadelphia—John Johnson). As the landscape conception of Patinir persisted till well into the second half

[12] Sir M. Conway, The Van Eycks and their Followers, p. 302.
[13] No. 6591; from the Anitschkoff Palace, Leningrad.
[14] Der Meister von Flémalle und R. v. der Weyden pl., XII, p. 66-70.
[15] Guildhall Exhib., 1906, No. 48; M. Friedländer, Repert für Kstw, 1906, p. 579.
[16] Waagen, *op. cit.*, p. 403, justly connected with both works of the Master in the Hermitage, *The Madonna and Child*, No. 456, and the *Ladies making music*, No. 457.
[17] Düsseldorf Exhibition of 1904, No. 177.
[18] Von Eyck bis Bruegel, p. 107/108.
[19] Bruges Exhib., No. 264, Meisterwerke, Bruckmann, p. 29.
[20] Von Eyck bis Bruegel, p. 98.

Digitized by Google

of the sixteenth century and gradually took on a quite independent form, it would be of interest to collect all the compositions of his atelier, a work still to be done. These would then have to be given an important place in the corpus of Netherlandish pictures.

THE TEXTILES OF EGYPT
BY A. F. KENDRICK

THE brief period which witnessed the due end of the paganism of antiquity and the claim of Christianity and Islam, in turn, to fill the gap, is as significant as any period of no greater length in the history of art. We are told that Isis and Serapis were still worshipped in the south of Egypt as late as the middle of the fifth century, and Sir Flinders Petrie found near the pyramid of Hawârah a cemetery essentially pagan, belonging to the same time or possibly later[1]. But the pagan pantheon can hardly have been taken very seriously by that time. The provincial craftsmen who made the last images of the gods of Greece and Rome, or of their own local divinities, may themselves have lived long enough to see them give place to the emblems of the Christian faith. Matters moved quickly, and within the limits of scarcely two centuries the double transformation was brought about by the Muhammadan conquest.

There is little need to lay stress on the significance of this epoch in regard to subsequent history. The local accident which consigned to the dry soil of Egypt so many of the objects of daily use during those two centuries was a happy one. It has helped us over a gap which could not otherwise have been easily bridged. Egypt, too, was neutral ground, and the scales were better balanced there between rival forces than almost anywhere else in the ancient world. Muhammadanism left Rome untouched, and Greece did not feel its effects till a far later time. Spain is perhaps the nearest parallel, but there the progress of Christianity was not threatened for another seventy years, and Muhammadan art had already taken form when it penetrated into the country.

The series of illustrations of textiles from Egypt in a volume just published[2] is a valuable accession to the material already available. The coloured plates will be particularly serviceable, since they have to do with a branch of craftsmanship in which colour plays so large a part.

This said, it should be added without further preface that the rest of the volume does not fully answer to the expectations to which the names Volbach and Kühnel on the title-page naturally give rise. A series of plates like this deserves a good and ample text—such a text, in short, as the authors could write if they would. Indeed, it seems safe to predict that this will ultimately be provided by some other means. Readers of the present volume have to be content with a brief introductory note by each author in turn, and a summary list of plates, leaving out a good deal of what even such a list might be expected to include. Nothing is said as to the dimensions of the stuffs, when they were found, or where they are now to be seen; and very little as regards their provenance, their subject, or the materials and methods of decoration. Mistranslations, misprints, and even misstatements, are far too many. The idioms and mannerisms of another language do not come amiss, but to call tapestry-weaving " knitting " is misleading, and some sentences are unintelligible. The pioneer-work of the Egypt Exploration Fund, with the labours of Sir Flinders Petrie and others whose names are known throughout the world, is left out of account, and systematic excavation is made to date from some German operations at Arsinoë in 1886. On the whole, the reader, unless he is forearmed with a fair general knowledge of the subject, had better pass over the text altogether; under present conditions of book-production the plates themselves are more than half the battle, and they are excellent. The following notes will help to give some idea of their range and character. The originals are in various collections. Many certainly, and the majority presumably, are at Berlin; but well-known specimens in the museums of Lyons (e.g., Plate 67), Trèves (70), Crefeld (70, 74), Aachen (75), London (70, 71), and in Sens Cathedral treasury (66, 75), are included. For the most part, the types are those associated with the discoveries at Akhmîm and Antinoë, though no doubt other excavations have contributed their share. Linen stuffs with woollen tapestry decoration of the third to the sixth century are in the majority, but fabrics of wool, silk or cotton (often of later date) are included. Exception need not be taken to the fact that examples reproduced in colour are sometimes to be found among the uncoloured illustrations as well, for the one helps out the other, but readers would have been grateful had this duplication been pointed out. The economy of information generally, in conjunction with the necessarily

[1] Hawara, 1889, p. 13.

[2] "Late Antique, Coptic, and Islamic Textiles of Egypt," with introduction by W. F. Volbach and Ernst Kühnel. 16 pp. + 100 plates (48 in col.) London (W. & G. Foyle). 1926.

Digitized by Google

Woollen Tapestry roundel. Coptic; 6th-7th Century

Woollen Tapestry border. Vine-stem. Græco-Roman; 4th-5th Century

Plate I. The Textiles of Egypt

Digitized by Google

of the sixteenth century and gradually took on a quite independent form, it would be of interest to collect all the compositions of his atelier, a work still to be done. These would then have to be given an important place in the corpus of Netherlandish pictures.

THE TEXTILES OF EGYPT
BY A. F. KENDRICK

THE brief period which witnessed the due end of the paganism of antiquity and the claim of Christianity and Islam, in turn, to fill the gap, is as significant as any period of no greater length in the history of art. We are told that Isis and Serapis were still worshipped in the south of Egypt as late as the middle of the fifth century, and Sir Flinders Petrie found near the pyramid of Hawârah a cemetery essentially pagan, belonging to the same time or possibly later[1]. But the pagan pantheon can hardly have been taken very seriously by that time. The provincial craftsmen who made the last images of the gods of Greece and Rome, or of their own local divinities, may themselves have lived long enough to see them give place to the emblems of the Christian faith. Matters moved quickly, and within the limits of scarcely two centuries the double transformation was brought about by the Muhammadan conquest.

There is little need to lay stress on the significance of this epoch in regard to subsequent history. The local accident which consigned to the dry soil of Egypt so many of the objects of daily use during those two centuries was a happy one. It has helped us over a gap which could not otherwise have been easily bridged. Egypt, too, was neutral ground, and the scales were better balanced there between rival forces than almost anywhere else in the ancient world. Muhammadanism left Rome untouched, and Greece did not feel its effects till a far later time. Spain is perhaps the nearest parallel, but there the progress of Christianity was not threatened for another seventy years, and Muhammadan art had already taken form when it penetrated into the country.

The series of illustrations of textiles from Egypt in a volume just published[2] is a valuable accession to the material already available. The coloured plates will be particularly serviceable, since they have to do with a branch of craftsmanship in which colour plays so large a part.

This said, it should be added without further preface that the rest of the volume does not fully answer to the expectations to which the names Volbach and Kühnel on the title-page naturally give rise. A series of plates like this deserves a good and ample text—such a text, in short, as the authors could write if they would. Indeed, it seems safe to predict that this will ultimately be provided by some other means. Readers of the present volume have to be content with a brief introductory note by each author in turn, and a summary list of plates, leaving out a good deal of what even such a list might be expected to include. Nothing is said as to the dimensions of the stuffs, when they were found, or where they are now to be seen; and very little as regards their provenance, their subject, or the materials and methods of decoration. Mistranslations, misprints, and even misstatements, are far too many. The idioms and mannerisms of another language do not come amiss, but to call tapestry-weaving " knitting " is misleading, and some sentences are unintelligible. The pioneer-work of the Egypt Exploration Fund, with the labours of Sir Flinders Petrie and others whose names are known throughout the world, is left out of account, and systematic excavation is made to date from some German operations at Arsinoë in 1886. On the whole, the reader, unless he is forearmed with a fair general knowledge of the subject, had better pass over the text altogether; under present conditions of book-production the plates themselves are more than half the battle, and they are excellent. The following notes will help to give some idea of their range and character. The originals are in various collections. Many certainly, and the majority presumably, are at Berlin; but well-known specimens in the museums of Lyons (e.g., Plate 67), Trèves (70), Crefeld (70, 74), Aachen (75), London (70, 71), and in Sens Cathedral treasury (66, 75), are included. For the most part, the types are those associated with the discoveries at Akhmîm and Antinoë, though no doubt other excavations have contributed their share. Linen stuffs with woollen tapestry decoration of the third to the sixth century are in the majority, but fabrics of wool, silk or cotton (often of later date) are included. Exception need not be taken to the fact that examples reproduced in colour are sometimes to be found among the uncoloured illustrations as well, for the one helps out the other, but readers would have been grateful had this duplication been pointed out. The economy of information generally, in conjunction with the necessarily

[1] Hawara, 1889, p. 13.

[2] "Late Antique, Coptic, and Islamic Textiles of Egypt," with introduction by W. F. Volbach and Ernst Kühnel. 16 pp. + 100 plates (48 in col.) London (W. & G. Foyle). 1926.

Digitized by Google

Woollen Tapestry roundel. Coptic; 6th-7th Century

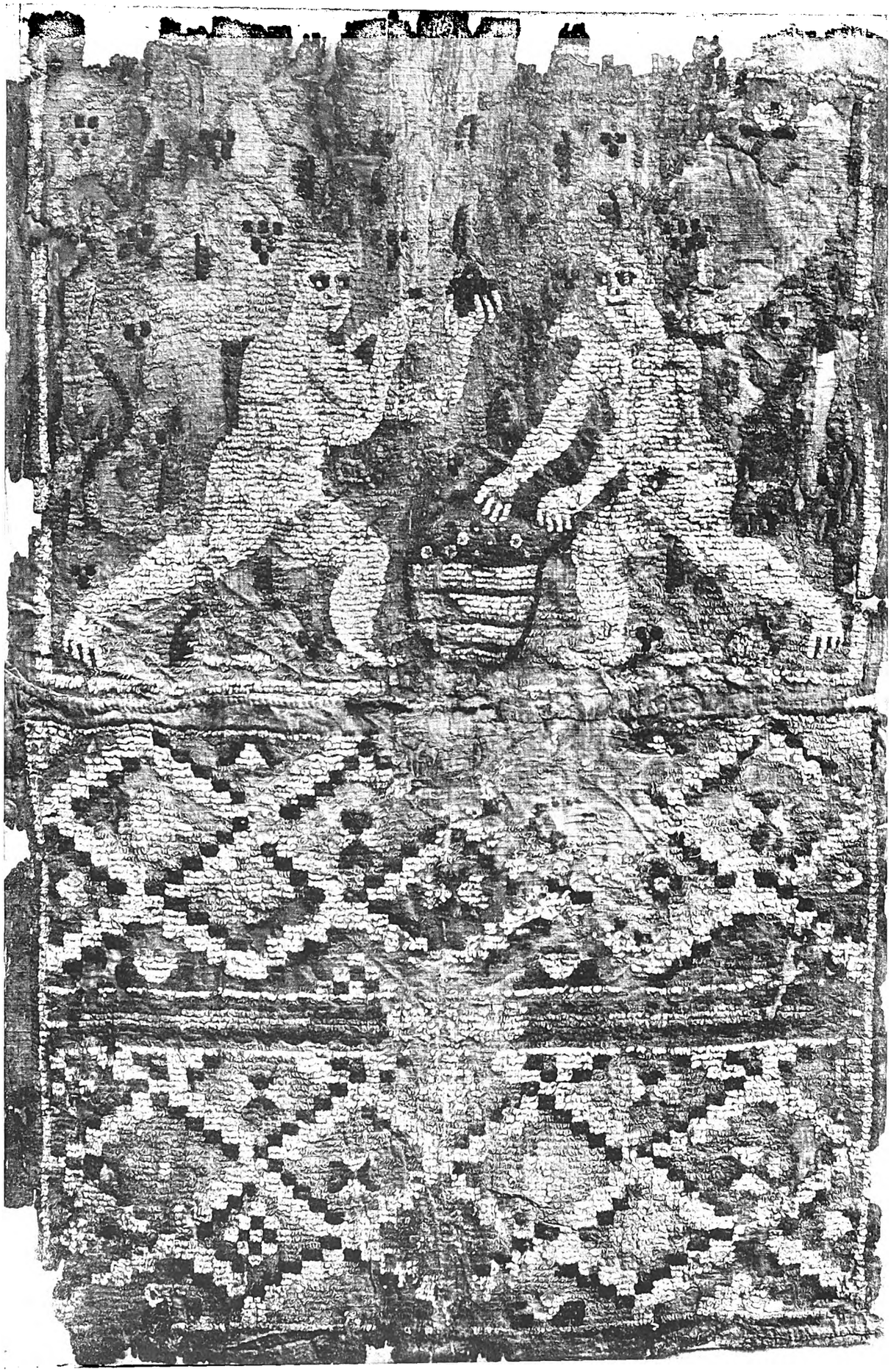
Woollen Tapestry border. Vine-stem. Græco-Roman; 4th-5th Century

Plate I. The Textiles of Egypt

Digitized by Google

Digitized by Google

Digitized by Google

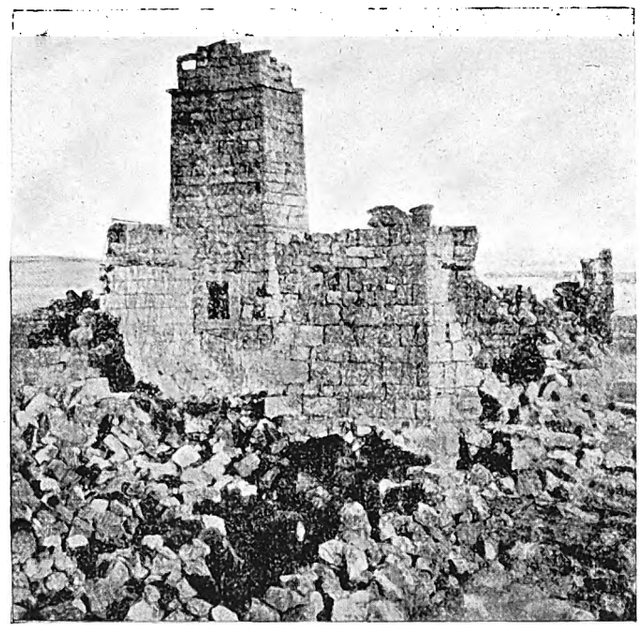


Grape Gatherers. Woven hanging in wool and linen. Græco-Roman; 4th Century

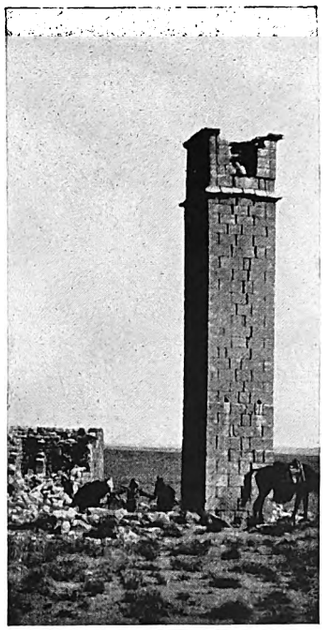
Plate II. Textiles of Egypt

Digitized by Google

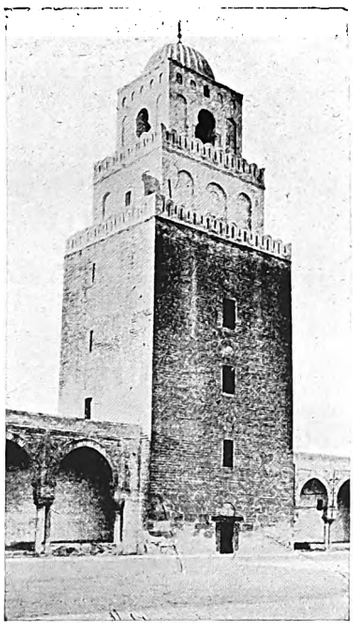
Digitized by Google



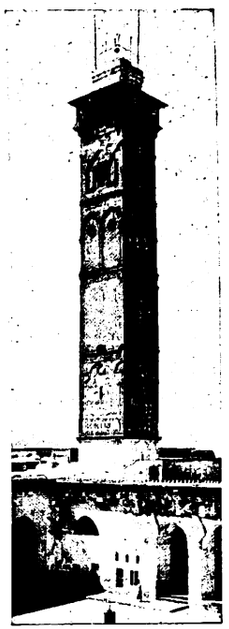
A—Monastery of St. George, Sameh



B—Umm ar-Rasās

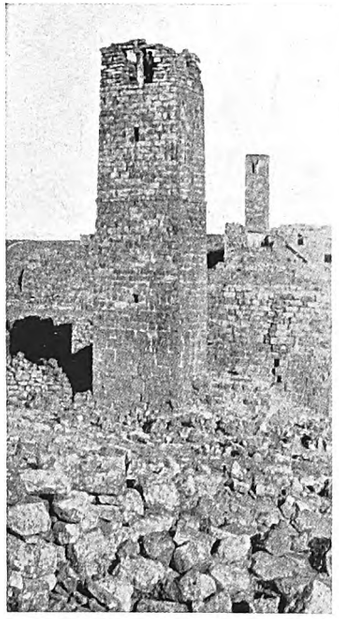


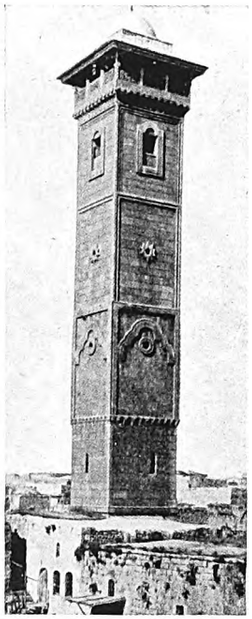
C—Mosque of Sidi 'Oqba, Qairowan



D—Great Mosque, Aleppo

E, F—

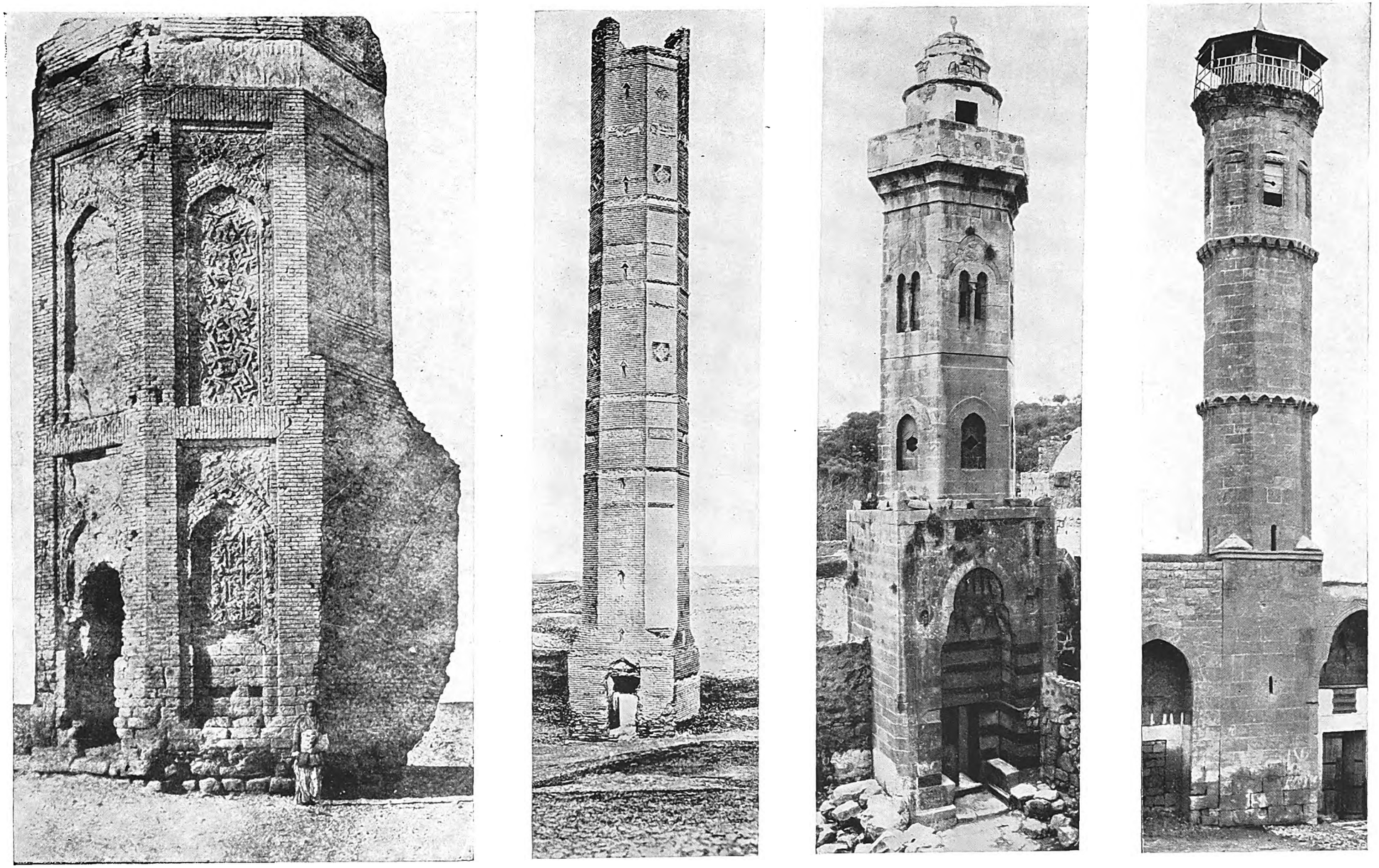




—*G, H*

E—Mosque of al-Khidr, Bosra; *F*—Great Mosque, Ma'arrat an-Nu'mān; *G*—Great Mosque in the Citadel, Aleppo; *H*—'Umar Mosque, Bosra

Digitized by Google



A—Minaret of Kōkbūri, lower storey, Irbil; *B*—Minaret of al-Malik al-'Ādil, Balis; *C*—Minaret of Sheykh 'Alī Bakkar, Hebron; *D*—Mosque of Altunbughā al-Māridānī, Aleppo

Plate IV. The Evolution of the Minaret, with special reference to Egypt—III

Digitized by Google

Digitized by Google

small scale of the reproductions, renders the commentator's task a hazardous one. For example, the top piece on Plate 63 is described as " Patterned fabric, Coptic; sixth to eighth century." It looks uncommonly like one of those madder-dyed Indian cottons of relatively late origin, a few of which have been found in the burying-grounds. While on this topic, it may also be asked whether a careful examination of the tunics on Plates 59 and 62 would not point to the view that they are Muhammadan rather than Coptic, and later than the period to which they are ascribed. So much is left to conjecture that if enquirers get on a wrong scent through lack of guidance they cannot be held entirely to blame.

The fabrics reproduced group themselves roughly into three principal categories—Græco-Roman, Coptic, and Muhammadan. Of the first it may be said that for the most part they have no local mark. It is true that there are very few textiles from elsewhere for comparison; but carvings, mosaics, and wall-paintings throughout the Roman world borrow pretty much from the same repertory of ornament as these stuffs. The weavers who produced them must have followed the Greek and Roman soldiers, officials and traders into the country. Where names are given they are invariably in Greek, and the weavings show an almost entire severance from the older native art. But the Egyptians were skilled weavers, and as the foreigners left or were absorbed the Coptic language and Coptic methods of expression re-asserted themselves. With the Muhammadan conquest influence from abroad came in again, but this time the process of change is gradual, and there can be no doubt that the Copts had a share in the formation of the Muhammadan art of Egypt, at least.

The hanging here reproduced [PLATE II] is a typical example of the Græco-Roman style. The two naked boys plucking grapes and heaping them in a basket belong to Hellenistic art wherever it went. The diaper of roses and stepped lozenges below recalls many mosaics. The pattern is woven in large loops of coloured wool on a linen ground. This method of weaving probably originated in the *gausapa*—the shaggy fabrics mentioned by the younger Pliny as having been first used in his father's time. Designed for warmth originally, and uniformly covering the whole fabric (sometimes on both sides—a feature rare in Egypt but occasionally found) it then began to be used for rendering bold patterns. The subjects are mostly of the class represented by the example here shown, though occasionally Christian emblems are introduced. Where the patterns are not entirely in purple, the colours are generally few and bright—reds, greens and yellows predominating. Another piece with two boys carrying fruit is reproduced in colours by Volbach and Kühnel in their first plate. The designs are generally good, and classical in feeling. In course of time these thick looped stuffs with a linen ground were replaced by fabrics entirely of wool—a material which the earlier Egyptians did not wear. The band of vine-ornament reproduced on PLATE I, B, is wrought in fine woollen tapestry into a linen fabric.

It is uncertain whether Christian symbolism in Egypt actually came before the representations of gospel scenes and figures of saints, but probably it did. We find the Cross, at first alone and set with jewels (Plates 34, 61); then tending to become a mere unit in a repeating pattern, though obviously still symbolic (Plate 65); and also in the form of the Egyptian hieroglyph *ankh* (crux ansata, Plate 32). The old figure-subjects were gradually turned to Christian uses. There is an example at a stage of transition on Plate 22 (top, right). Two standing figures, perhaps more amply clad than usual, but differing hardly at all from many others found on the stuffs, represent SS. Peter and Paul(...ΛΟC ΠΕΤΡΟC). The mounted huntsman chasing the lion is transformed into St. Michael the Archangel spearing a diminutive scaly dragon (Plate 51, horizontal band at the top)[3]. The figure has no nimbus, but in Egypt that circumstance is of no significance one way or the other. SS. Peter and Paul have none, while a yellow halo is given to Apollo and Hermes.[4] An Old Testament scene is shown on Plate 70 (roundel to the right) where Joseph's dream and his subsequent adventures at the hands of his brethren are rendered. Another (Plate 64) is not entirely beyond dispute, but it probably represents Daniel between two lions.

The " soieries sassanides " have a liberal share of the plates devoted to them (66, 67, 71, 74, 75). While all writers are agreed (in fact no other conclusion is possible) in tracing a Persian inspiration, there are divergent views as to the locality where these stuffs were actually woven. Were they imported from Hither Asia, or the work of immigrant weavers, or Egyptian copies? Perhaps all three, but with accumulating evidence the argument that many were

[3] A comparison with the figure of St. Michael, holding a cross in one hand and a cross-headed spear in the other, which he thrusts into the jaws of a similar scaly reptile (Victoria and Albert Museum, " Catalogue of Textiles from the burying-grounds of Egypt," Vol. III, Plate XXV), will make this interpretation of the subject clear.

[4] Examples of the use of the halo will be found on Plate 4—one of a fine group of figures, some of whom are obviously Bacchanalian (see also Plates 5 and 6); and on Plate 7—a naked boy with a pruning hook. Compare Victoria and Albert Museum Catalogue, Vol. I, Plate XIV).

Digitized by Google

brought from Hither Asia gains strength. Such stuffs are found also at Sens, Maastricht, Aachen, and Rome (Capella Sancta Sanctorum). Recently Professor Stückelberg has discovered in the church of Notre Dame de Valère at Sion in the Valais a silk weaving identical with another from Antinoë at South Kensington.[5] All this tends to show that Hither Asia was the distributing centre, and that the silks were carried thence into Egypt, as elsewhere.

Whatever view may be taken there can be no question that the woollen tapestry work with modified versions of these Sassanian patterns was made locally. Some of the examples are reproduced on Plates 51, 53, 54. One here shown [PLATE I, A] is typical, although the weaver has taken some liberties with the design. The tree grows from a vase, and the greater freedom which the tapestry process allows has been used to vary the balancing animals; the lion is seen on one side, and the collared hound faces him on the other.

It is on turning to the Muhammadan stuffs that the lack of an adequate text is most felt. Dr. Kühnel is an Arabic scholar, but the inscriptions are not translated, and translations are the first requisite in the study of these stuffs.[6] A typical piece is shown on Plate 84, recalling an example in the Victoria and Albert Museum (No. 862), which bears the name of the Fâtimid Khalif El Mustansir (A.H. 427-487, A.D. 1036-1095). The fact that practically half of the plates are in colour adds considerably to the interest of this fine volume.

[5] BURLINGTON MAGAZINE; Vol. XLV, 1924, p. 126. The pattern, a bird with a ring in its beak, may be compared with the woollen tapestry reproduced by Volbach and Kühnel, Plate 20. See also BURLINGTON MAGAZINE, Vol. XXXIII, 1918, p. 131.

[6] The foundation for this study was laid by Mr. A. R. Guest ("Journal of the Royal Asiatic Society," April, 1906, April, 1918, July, 1921, July, 1923; Victoria and Albert Museum, "Catalogue of Muhammadan Textiles").

THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—III

BY K. A. C. CRESWELL

IN the study of Persian minarets the end of the first quarter of the thirteenth century is a convenient point at which to stop, as the appalling state of Persia during the terrible and devastating Mongol inroads was such that all monumental building must have practically ceased. As an actual fact, I find that in a chronological card index, which I have made of nearly 300 dated Persian monuments, only five fall between 623 (1226), the date of the famous mihrāb of the Meydān Mosque in Kashān,[1] and 1300 A.D.

The series of existing Persian minarets begins with the great tower which presumably belonged to the mosque known as the Celestial Bride, built at Ghazna by the Seljūq Sultan Mahmūd in 1024, after his return from a successful campaign in India.[2] Until recently, the only information which we had concerning this important monument, was the short description of Vigne, and the sketch which he made during his visit in 1836.[3] Ghazna, however, was visited by Diez and Niedermayer in 1916, and by Godard in 1923 (*Flury and Godard in Syria*, VI, pp. 58-90), and thanks to their publications, we now have more detailed information.[4] The tall lower storey is about 70 feet in height and of curious cross-section, being that formed by setting two equal and concentric squares at 45° (FIG. 2). Above this portion was a cylindrical shaft, the whole measuring 140 feet when Vigne saw it. To-day, only the lower storey and a fragment of the upper remains.

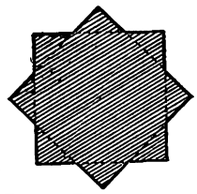


FIG. 2. CROSS SECTION OF MAHMUD'S MINARET.

A second minaret similar to the above stands about 400 yards from it. It bears a Kufic inscription in the name of Sultan Mās'ūd III (1099-1124).[5]

No other minaret with lower storeys similar to these is known.

Our next example in point of date is the so-called Mīl-i-Nadīri (*mīl* = Indian club), 13 miles west of Shurgaz. It is a slightly tapering cylindrical shaft without socle, 14 feet in diameter at the base and now reduced to 55 feet in height. From a somewhat ambiguous reference in Sir Percy Sykes' *Ten Thousand Miles in Persia* (p. 418), it would appear that it was built by

[1] For this wonderful mihrāb of lustre tiles, the finest thing of its kind, see Madame Dieulafoy, *La Perse*, pp. 204-205, and illus. on p. 206; *Burlington Magazine*, XXIII, pp. 84-87, with coloured plate; Creswell, *The Mihrab from Kashan, ibid.*, p. 302; *The Catalogue of the Preece Collection*, Plate I, and relative text; and Migeon and Rivière, *La céramique dans l'art musulman*, pl. 77.

[2] Ferishta, Briggs' transl., I, p. 61.

[3] See Vigne, *Ghuzne, Kabul, and Afghanistan*, pp. 128-130, and woodcut on p. 125; republished by Thomas, *Pathan Kings*, p. 9; Fergusson, *Handbook of Architecture*, I, p. 415; his *History of Indian and Eastern Architecture* (revised edition), pp. 191-194; and Sarre, *Denkmäler persischer Baukunst*, p. 76 and Abb. 95.

[4] See Diez, *Persien*, pp. 164, 166-167 and Taf. 72; and Niedermayer and Diez, *Afghanistan*, p. 67 and Taf. 124.

[5] Diez, *op. cit.*, pp. 162-163, 166-167 and Taf. 71; see also sources cited for Mahmūd's minaret.

Digitized by Google

Malik Kāward, who was killed in 466 (1073).[6]

The Minār-i-'Alī, built by Malik Shāh[7] (1072-1092), in the Gulbān quarter at Isfahān, is a slender tapering cylindrical shaft, 52 m. in height, with a stalactite cornice. There is no socle.[8]

These four minarets apparently bear no signs of having been attached to any structure. This is not surprising as the same remark applies to the Malwīya tower at Sāmarrā and the minaret of the Mosque of Abū Dilif, as well as to the minaret of Ibn Tūlūn at Cairo. They therefore probably stood free outside the mosques which they served, or if there were *ziādas*, in the *ziāda* on the side opposite the direction of Mekka, like the three minarets just mentioned.[9]

We now come to an interesting example, interesting because it must have been built on the corner of the mosque which it served. This is the Minār Chehil Duchteran, dated 501 (1107),[10] which stands in the Jewish quarter at Isfahān. It is about 35 m. in height, and consists, according to Diez, of a cylindrical shaft on an octagonal lower storey, of which five sides are faced and the remaining three bonded into a wall (" drei Seiten in die angrenzende Mauer eingebaut sind "). I take this to mean that two walls take off at right angles, exactly as in the case of the minaret at Sinjar (FIG. 4).

The cylindrical free standing type, however, persisted, and we have a series of five dated examples, the minaret of the village of Khosraugird, near Sebzewar, 28.50 m. in height [PLATE III, M], dated 505 (1111)[11]; the minaret of the Mosque of Chehil Sitūn at Damghan, dated 530 (1136), according to Diez[12]; the famous Minār Kalān, at Bokhāra, 65 m. in height, dated 542 (1147)[13]; the minaret at Kasimābād in Sistan, dated 559 (1163/4)[14]; and the minaret at Semnān, built, according to Diez, in 566 (1170/1).[15] All these are tapering cylindrical shafts without socle.

So much for dated examples. Of the same type—tapering cylindrical shafts without socle—are the following ten examples:—Saveh: 14 m. left, with two bands of Kufic[16]; Tebbes: Minār Kabu, 120 feet (33.8 m.) in height, with Kufic inscription[17]; Kunja Urgenj (Old Khiva): minaret 180 feet (50.7 m.) in height, with Kufic inscription[18]; and another at the same place 80 feet (22.5 m.) in height[18]; Rahgird: 36 feet (10.1 m.) in height[19]; Sengbest: 22 m. in height, with stalactite cornice and bands of inscription[20]; Bostam: (height not stated), with stalactite cornice[21]; the minaret of Firuzābād, near Kishmar, 70 feet (19.7 m.) in height, with a band of Kufic[22]; Damghan: minaret of Great Mosque, 31 ells in height[23]; and the minaret at Mestorjan (north of the Atrek river), 26 m. in height.[24]

[6] See also his *Fourth Journey in Persia*, in the *Geographical Journal*, Vol. XIX, pp. 159-160; and Diez *op. cit.*, p. 59.

[7] Houtum-Schindler, *Eastern Persian Irak*, p. 123.

[8] See Madame Dieulafoy, *La Perse*, p. 273, with illus.; also Sarre, *op. cit.*, p. 75.

[9] From this point of view the minarets of al-Hākim may be regarded as a transition between the free-standing type and the type which springs from the masonry of the mosque. For a study of them see my *Great Salients of the Mosque of al-Hākim*, in the *J.R.A.S.*, 1923, pp. 573-584, and, for their ornament, Flury, *Die Ornamente der Hakim- und Azhar-Moschee*, Heidelburg, 1912.

[10] Diez, *op. cit.*, pp. 168-169, and Taf. 38.

[11] Khanikoff, *Mémoire sur la partie méridionale de l'Asie centrale*, pp. 87-88; O'Donovan, *The Merv Oasis*, I, p. 428; Curzon, *Persia*, I, pp. 269-270, with illustration; Yate, *Khurasan and Sistan*, p. 398; Sarre, *op. cit.*, p. 112 (quoting O'Donovan); Diez, *Churasanische Baudenkmäler*, pp. 48-49, and Taf. 12 (left) and 13 (2); and his *Persien*, p. 79, 166, 167, and Taf. 19 (right) and 20-21. The square plinth, according to Yate, is due to Nāsir ad-Dīn Shāh. I have made a point of illustrating this minaret in order to expose the following nonsense: " This Mesopotamian type (Sāmarrā), however, was the forerunner of the square-based minaret surmounted by a spiral cylinder with an octagonal base, like the two ancient minarets in the mosque of Hakim (they are not of this type as we have seen); and also of the other form with a square base supporting a spiral column—*an early example of which is afforded by the minaret of Khosrugird*—." Rivoira, *op. cit.*, p. 174.

[12] *Persien*, pp. 166-167; see also pp. 79 and 80; Khanikoff, *op. cit.*, pp. 74-75; Sarre, *op. cit.*, p. 112 and Taf. LXXXIII (right) and Abb. 151; and Thiersch, *Pharos*, p. 149 and Abb. 207.

[13] For the date see Burnes, *Travels into Bokhara*, I, p. 303; see also Schuyler, *Turkistan*, II, p. 92; Shrine and Ross, *Heart of Asia*, pp. 373-374; Schwarz, *Turkestan*, p. 216 and Abb. 77; Sarre, *op. cit.*, pp. 159-160 and Taf. 123 (he suggests the thirteenth century without discussing Burnes' statement); Thiersch, *Pharos*, p. 144 and Abb. 198; Olufsen, *The Emir of Bokhara*, p. 417 and illus. on p. 371; Diez, *Persien*, pp. 166-167; and Höver, *Kult-Bauten des Islam*, Abb. 49.

[14] For the date see Tate, *Inscriptions from Seistan*, in the *J.R.H.S.*, XXXVI (1904), p. 171; see also his *Seistan*, p. 22, and plates facing pp. 22 and 270; and his *Frontiers of Baluchistan*, plate to face p. 224 (gives date as 1156); Huntingdon, *Pulse of Asia*, plate to face p. 320; and Diez, *op. cit.*, pp. 166-167.

[15] *Persien*, pp. 166-167; he quotes Khanikoff, but I have failed to verify the reference—Khanikoff, *op. cit.*, p. 75, does not suggest a date. Illustrated in Sarre, *op. cit.*, p. 122, Abb. 152; Curzon, *Persia*, I, p. 291, says that it belongs to the Masjid-i-Juma', now in ruins.

[16] Madame Dieulafoy, *La Perse*, p. 171 and illus. on p. 173, and Diez, *Persien*, pp. 166-167.

[17] Sven Hedin, *Overland to India*, II, p. 36 (says that it was attributed by the inhabitants to 'Amr ibn Leyth, the Saffāride); Sykes, *Fifth Journey in Persia*, in the *Geographical Journal*, 1896, p. 563; and Diez, *op. cit.*, pp. 166-167 (calls it " seldschuqish ").

[18] Lansdell, *Russian Central Asia*, II, pp. 342-343, with illus.; Olufsen, *op. cit.*, p. 228, and illus. on p. 227; and Diez, *op. cit.*, pp. 166-167.

[19] Houtum-Schindler, *op. cit.*, pp. 129-130.

[20] Yate, *Khurasan and Sistan*, pp. 38-39; Sykes, *Fifth Journey, loc. cit.*, p. 577; Diez, *Churasanische Baudenkmäler*, pp. 52-54, Abb. 22, and Taf. 14 (4), 15 (1) and 16; and his *Persien*, pp. 78 and 166-167.

[21] Fraser, *Journey into Khorasán*, p. 340; Khanikoff, *op. cit.*, pp. 79-80; Sarre, *op. cit.*, p. 117 and Taf. LXXXVIII; Thiersch, *Pharos*, p. 149 and Abb. 210; and Diez, *Persien*, pp. 166-167.

[22] Sykes, *Sixth Journey, Geographical Journal*, XXXVII, p. 160; Diez, *Churasanische Baudenkmäler*, pp. 50-51, 79 and Taf. 10-11; and his *Persien*, pp. 166-167, plates 19 (left) and 38.

[23] Fraser, *op. cit.*, p. 314; Khanikoff, *op. cit.*, p. 74; Sarre, *op. cit.*, p. 112 and Taf. LXXXIII (left); and Diez, *Persien*, pp. 79, 80 and 166-167.

[24] *Petermann's Mittheilungen*, 1878, p. 16; and Diez, *Persien*, pp. 168-169.

Digitized by Google

Of the octagonal-cylindrical type, recalling the Minar Chehil Duchterān at Isfahān, there are three undated (probably twelfth century) examples:—(1) at Termes, on the Amu Darya[25]; (2) at Kerat, an octagonal shaft 15 m. in height, surmounted by a cylindrical upper storey of 9 m.[26] [PLATE III, N]; and (3) at Sirvān, a fluted shaft on an octagonal base, total height 94 feet (29 m.).[27]

The last dated example of the twelfth century is at Nakhchivān, where the entrance to the tomb-enclosure of Mumine Khātūn is flanked by two minarets which, like the last fifteen examples, are plain cylindrical shafts without socle. An inscription round the portal names the Atabeg Muhammad, son of Ildegis as the builder, which fixes the date between 1172 and 1185.[28] The arrangement of two minarets placed so as to flank a great entrance arch was new, but it was destined to spread widely in Persia, India and Asia Minor.

For the first quarter of the thirteenth century we have three examples as follows: (1) Kashān: tall cylindrical shaft without socle, leaning slightly and 47 m. in height, with stalactite cornice at the top; three bands of inscription but without decoration in fayence mosaic. For this reason it may possibly belong to the previous century[29]; (2) Nagar: some 30 feet of a minaret, form not stated, but probably cylindrical; mihrāb of mosque dated 615 (1218)[30]; (3) Kashān: minaret of the Great Mosque, cylindrical shaft without socle, decorated with remains of fayence mosaic.[31]

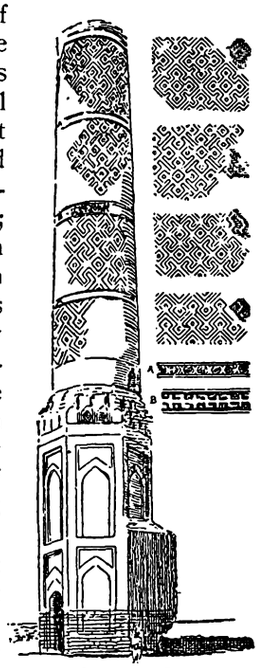


FIG. 3. IRBIL: MINARET OF KOKBURI.

[25] Sarre, *op. cit.*, p. 160 and Abb. 229; and Diez, *Persien*, pp. 166-167.

[26] Sykes, *Fifth Journey, loc. cit.*, 1906, p. 582; Diez, *Churasanische Baudenkmäler*, pp. 49-50, Taf. 12 (right) and 13 (1, 3 and 4); and his *Persien*, pp. 59, 77-78 and 166-167.

[27] Khanikoff, *op. cit.*, p. 134; and Diez, *Persien*, pp. 79 and 166-167.

[28] Madame Dieulafoy, *La Perse*, pp. 24-25, with plate; Jacobsthal, *Mittetalterliche Backsteinbauten in Nachtschewân, Deutsche Bauzeitung*, 1899, p. 21 and Abb. 3; Sarre, *op. cit.*, pp. 14-15 and Abb. 9; and Thiersch, *Pharos*, p. 161 and Abb. 241.

[29] Madame Dieulafoy, *op. cit.*, p. 198, with illustration; D'Allemagne, *Du Khorassan*, IV, p. 33, with illustration; and Diez, *Persien*, pp. 166-167. The earliest example of the use of fayence mosaic is the Mausoleum of Mumine Khātūn at Nakhchivān.

[30] Sykes, *Ten Thousand Miles in Persia*, pp. 426-427.

After this I have no record of a Persian minaret until 715 (1315) at Natanz, form not stated.[32]

To summarize; Persian minarets, down to the early part of the thirteenth century, may be divided into three groups: (1) the two at Ghazna, which had no descendants; (2) the tapering cylindrical shaft, the most prevalent type; and (3) the octagon-cylinder type, the only one apparently which did not stand free. The latter in fact seems to have been evolved to stand at the corner of a mosque enclosure as at Isfahān and, as we shall presently see, at Sinjar. Finally at the end of the twelfth century we have, for the first time, a pair of minarets flanking a great entrance arch, a type which became very popular in certain areas.

Let us now turn to Mesopotamia. Apart from Sāmarrā the series begins in the twelfth century,[33] which provides eight early examples as follows; the first and third may be regarded as dated.

(1) MOSUL.—Minaret of the Great Mosque, a tall, cylindrical shaft on a lower storey, 8.80 m. square and 15 m. high; total height 45 m. The style of the brickwork pointing to the twelfth century, and the mosque having being built by Nūr ad-Dīn in 543 (1148), the minaret may be definitely regarded as of that date.[34]

(2) MOSUL.—Minaret in the Citadel; of square section up to old roof-level of mosque, then cylindrical and slightly tapering. Of about the same date as the last, according to Herzfeld.[35]

(3) RAQQA.—Tall, cylindrical shaft on cubic socle, standing free near the north-western corner of the *sahn*. Curious treatment of windows resembled that at Abū Huraira and Balis (for which see below). Total height about 25 m. Almost certainly due to Nūr ad-Dīn who, according to an inscription on the façade of the sanctuary, restored the mosque in 561 (1166).[36]

(4) ABU HURAIRA.—Cylindrical shaft on cubic scale; the curious treatment of the windows resembles that at Raqqa and Balis, the latter of which was built between 589 and 615 (see below). Herzfeld therefore attributes it to Nūr ad-Dīn (1146-1172).[37]

[31] Madame Dieulafoy, *op. cit.*, p. 199, with illustration.

[32] Houtum-Schindler, *op. cit.*, p. 102.

[33] Unless the minaret at Mujdah (near Ukhaidir) is earlier, as suggested by Miss Bell, *Ukhaidir*, p. 39-40. It has a base 4.35 m. square and 2.85 m. high, above which is a circular shaft. Although Miss Bell does not say so, it would appear from her photograph (*ibid.*, Plate 47(1)) that a wall originally took off to the right. May we not conclude that this minaret once formed the corner of the mosque which it served, and that this type formed the transition between the free standing cylindrical shaft and the later cylindrical shaft with lower octagonal storey attached to the corner of its mosque? Miss Bell's silence is not fatal to this suggestion as she fails to mention the fact that two walls take off from the minaret at Tāūq, although her photograph (Plate 48 (1)) distinctly shows a ragged edge at the right side of the octagonal lower storey.

[34] Von Oppenheim, *Vom Mittelmeer zum Persischen Golf*, II, pp. 176-177 and plate facing p. 172 (to right—not the minaret to the left, erroneously reproduced as such by Thiersch, Abb. 231); Bell, *Amurath to Amurath*, pp. 259-260; and Sarre and Herzfeld, *Archäologische Reise*, II, pp. 228-231, Abb. 238-241, and Taf. IXC and XC (left).

[35] Sarre and Herzfeld, *op. cit.*, pp. 231-232, and Abb. 242.

[36] *Ibid.*, p. 361, Abb. 338-340, and Taf. LXVII-LXVIII.

[37] *Op. cit.*, I, p. 133 and Abb. 55-57.

Digitized by Google

(5) TAUQ (south of Kerkuk).—Octagonal lower storey with arched panels, surmounted by a tall, cylindrical shaft, the inner staircase starts from the base of the cylindrical part, where there is a door, at present without means of access. I presume, although neither Miss Bell nor Herzfeld say so, that the two sides of the mosque took off from the octagonal part at right angles, and that the door was entered from the roof of the mosque. Herzfeld places it after the minaret of the Great Mosque at Mosul, and before that at Irbil, i.e., between 543 (1148) and 586 (1190).[38]

(6) IRBIL (ARBELA).—Cylindrical shaft on octagonal lower storey, from which traces of two walls take off at right angles [PLATE IV, A and FIG. 3]. There is little doubt that it was built by Muzaffar ad-Dīn Kōkbūri, between 586 (1190) and 608 (1211/2), probably at the commencement of this period.[39]

(7) SINJAR.—Cylindrical tower on octagonal lower storey from which the traces of two walls take off at right angles [FIG. 4]. Dated Muharram 598 (October 1201).[40] This is the earliest example of a minaret decorated with fayence mosaic.[41]

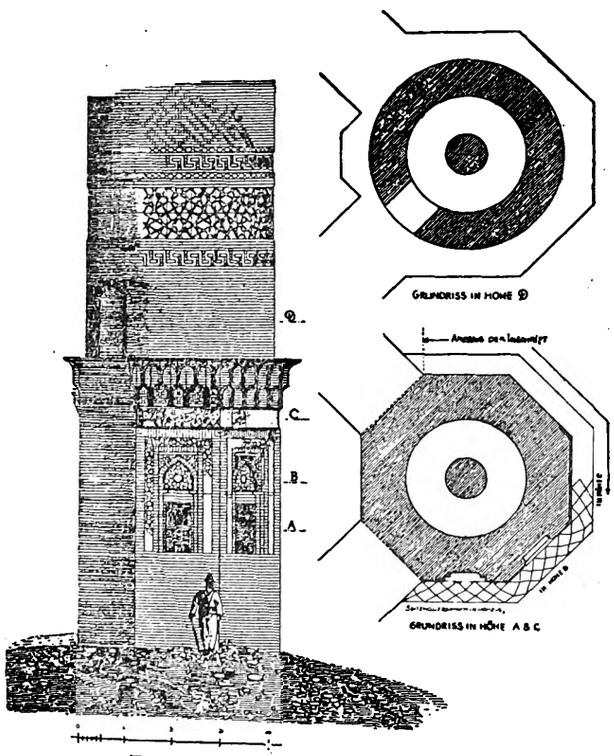


FIG. 4. SINJAR: REMAINS OF MINARET.

(8) ABU SUDAIR.—Octagonal lower storey (all left), with two walls taking off at right angles. Herzfeld suggests that it dates from the early part of the thirteenth century.[42]

[38] Miss G. L. Bell, *Ukhaidir*, p. 40 and Plate 48 (1); and Sarre and Herzfeld, *op. cit.*, II, pp. 318-319, and Abb. 299. Miss Bell's plate is not very sharp, but there appears to be a ragged edge at the right side of the octagon, which I take to be the remains of the take-off.

[39] Thiersch, *op. cit.*, p. 148 and Abb. 203; Sarre and Herzfeld, *op. cit.*, II, pp. 314-318, Abb. 295-298, and Taf. CXXXVII; and Diez, *Persien*, p. 77.

[40] For the date, etc., see Sarre and Herzfeld, *op. cit.*, I, pp. 9-10; II, p. 308, Abb. 284 and Taf. IV, LXXXIV-LXXXVI and CXXXVII. See also Thiersch, *op. cit.*, p. 148 and Abb. 204; and Diez, *Persien*, p. 77.

[41] The earliest example of a building so decorated is the mausoleum of Mumine Khātūn, at Nakhchivan, dated 582 (1186). For references see above, n. 29.

[42] Sarre and Herzfeld, *op. cit.*, I, p. 246, Abb. 129, and Taf. XXXVI.

This series teaches us that although the cylindrical shaft was as popular in Mesopotamia as in Persia (which is, of course, what we should expect, for the two areas, with the exception of the north-western part of the former, march together architecturally), yet the free standing minaret was less usual. Of these seven minarets only two—those at Raqqa and Abū Huraira—were free standing; the others must have formed one with the mosque. As for the form chosen for the lower part, we find two types (*a*) a square shaft which was really nothing more than a thickening of the boundary wall of the mosque to enable it to take the base of the cylinder, and (*b*) the more elegant solution, in which the cylindrical shaft rests on an octagonal lower storey, from which two walls take off at right angles; that is to say, the minaret is set on one of the corners of the mosque, which is beautified and sufficiently re-inforced at the same time. This solution, first seen in Isfahān in 501 (1107/8) was adopted in Mesopotamia at Irbil between 543 (1148) and 586 (1190), at Sinjar in 598 (1201), and also apparently at Tāūq.

So many octagonal storeys having being built, one of which, as we have seen, attains the respectable height of 15 m. (just over 49 feet), it would be scarcely surprising to find octagonal minarets, pure and simple, appearing about this time, and in this region. This is precisely what we do find, and the next two minarets in our series, those of 'Ānah[43] and Balis (the earliest dated example), are both octagonal. The ornament of the minaret of 'Ānah connects it with Imām Dūr and with the monument known as al-Arba'īn at Takrīt, and it may be safely placed in the twelfth century. The minaret at Balis [PLATE IV, B] carries the type to the eastern frontier of Syria. It consists of a tall octagonal shaft on a cubic socle, 3.60 m. a side, the total height being 21 m. The transition between the octagonal shaft and the cubic socle is effected by a chamfer. There are four bands of inscription, one stating that it was built by al-Malik al-'Ādil Abū Bakr,[44] the brother of Saladin. There is no date, but the fact that he reigned from 589 (1193) to 613 (1218) is sufficient for our purpose. Lest the Mesopotamian inspiration of this minaret should be doubted, as it is only about 70 miles east of Aleppo, I would point out that it is built of brick, a material practically unknown in Northern Syria,[45] and that the curious treatment of the window slits is

[43] 'Anah is on the Euphrates, about 80 miles N.W. of Hīt, and the minaret stands on the Island of Lubbād at the lower end of the town. See Viollet, *Palais de al-Moutasim*, p. 8 and Plate IV (3); Miss Bell, *Amurath to Amurath*, p. 96 and Fig. 56; and Sarre and Herzfeld, *op. cit.*, pp. 319-321, Abb. 300-301, and Taf. CXXVII.

[44] Sarre and Herzfeld, *op. cit.*, I, pp. 2-3, 124-126, Abb. 1, 2, 4, 5, and Taf. 1.

Digitized by Google

brought from Hither Asia gains strength. Such stuffs are found also at Sens, Maastricht, Aachen, and Rome (Capella Sancta Sanctorum). Recently Professor Stückelberg has discovered in the church of Notre Dame de Valère at Sion in the Valais a silk weaving identical with another from Antinoë at South Kensington.[5] All this tends to show that Hither Asia was the distributing centre, and that the silks were carried thence into Egypt, as elsewhere.

Whatever view may be taken there can be no question that the woollen tapestry work with modified versions of these Sassanian patterns was made locally. Some of the examples are reproduced on Plates 51, 53, 54. One here shown [PLATE I, A] is typical, although the weaver has taken some liberties with the design. The tree grows from a vase, and the greater freedom which the tapestry process allows has been used to vary the balancing animals; the lion is seen on one side, and the collared hound faces him on the other.

It is on turning to the Muhammadan stuffs that the lack of an adequate text is most felt. Dr. Kühnel is an Arabic scholar, but the inscriptions are not translated, and translations are the first requisite in the study of these stuffs.[6] A typical piece is shown on Plate 84, recalling an example in the Victoria and Albert Museum (No. 862), which bears the name of the Fâtimid Khalif El Mustansir (A.H. 427-487, A.D. 1036-1095). The fact that practically half of the plates are in colour adds considerably to the interest of this fine volume.

[5] BURLINGTON MAGAZINE; Vol. XLV, 1924, p. 126. The pattern, a bird with a ring in its beak, may be compared with the woollen tapestry reproduced by Volbach and Kühnel, Plate 20. See also BURLINGTON MAGAZINE, Vol. XXXIII, 1918, p. 131.

[6] The foundation for this study was laid by Mr. A. R. Guest ("Journal of the Royal Asiatic Society," April, 1906, April, 1918, July, 1921, July, 1923; Victoria and Albert Museum, "Catalogue of Muhammadan Textiles").

THE EVOLUTION OF THE MINARET, WITH SPECIAL REFERENCE TO EGYPT—III

BY K. A. C. CRESWELL

IN the study of Persian minarets the end of the first quarter of the thirteenth century is a convenient point at which to stop, as the appalling state of Persia during the terrible and devastating Mongol inroads was such that all monumental building must have practically ceased. As an actual fact, I find that in a chronological card index, which I have made of nearly 300 dated Persian monuments, only five fall between 623 (1226), the date of the famous mihrāb of the Meydān Mosque in Kashān,[1] and 1300 A.D.

The series of existing Persian minarets begins with the great tower which presumably belonged to the mosque known as the Celestial Bride, built at Ghazna by the Seljūq Sultan Mahmūd in 1024, after his return from a successful campaign in India.[2] Until recently, the only information which we had concerning this important monument, was the short description of Vigne, and the sketch which he made during his visit in 1836.[3] Ghazna, however, was visited by Diez and Niedermayer in 1916, and by Godard in 1923 (*Flury and Godard in Syria*, VI, pp. 58-90), and thanks to their publications, we now have more detailed information.[4] The tall lower storey is about 70 feet in height and of curious cross-section, being that formed by setting two equal and concentric squares at 45° (FIG. 2). Above this portion was a cylindrical shaft, the whole measuring 140 feet when Vigne saw it. To-day, only the lower storey and a fragment of the upper remains.

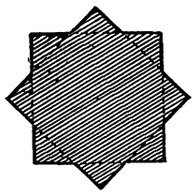


FIG. 2. CROSS SECTION OF MAHMUD'S MINARET.

A second minaret similar to the above stands about 400 yards from it. It bears a Kufic inscription in the name of Sultan Mās'ūd III (1099-1124).[5]

No other minaret with lower storeys similar to these is known.

Our next example in point of date is the so-called Mīl-i-Nadīri (*mīl* = Indian club), 13 miles west of Shurgaz. It is a slightly tapering cylindrical shaft without socle, 14 feet in diameter at the base and now reduced to 55 feet in height. From a somewhat ambiguous reference in Sir Percy Sykes' *Ten Thousand Miles in Persia* (p. 418), it would appear that it was built by

[1] For this wonderful mihrāb of lustre tiles, the finest thing of its kind, see Madame Dieulafoy, *La Perse*, pp. 204-205, and illus. on p. 206; *Burlington Magazine*, XXIII, pp. 84-87, with coloured plate; Creswell, *The Mihrab from Kashan, ibid.*, p. 302; *The Catalogue of the Preece Collection*, Plate I, and relative text; and Migeon and Rivière, *La céramique dans l'art musulman*, pl. 77.

[2] Ferishta, Briggs' transl., I, p. 61.

[3] See Vigne, *Ghuzne, Kabul, and Afghanistan*, pp. 128-130, and woodcut on p. 125; republished by Thomas, *Pathan Kings*, p. 9; Fergusson, *Handbook of Architecture*, I, p. 415; his *History of Indian and Eastern Architecture* (revised edition), pp. 191-194; and Sarre, *Denkmäler persischer Baukunst*, p. 76 and Abb. 95.

[4] See Diez, *Persien*, pp. 164, 166-167 and Taf. 72; and Niedermayer and Diez, *Afghanistan*, p. 67 and Taf. 124.

[5] Diez, *op. cit.*, pp. 162-163, 166-167 and Taf. 71; see also sources cited for Mahmūd's minaret.

Digitized by Google

Malik Kāward, who was killed in 466 (1073).[6]

The Minār-i-'Alī, built by Malik Shāh[7] (1072-1092), in the Gulbān quarter at Isfahān, is a slender tapering cylindrical shaft, 52 m. in height, with a stalactite cornice. There is no socle.[8]

These four minarets apparently bear no signs of having been attached to any structure. This is not surprising as the same remark applies to the Malwīya tower at Sāmarrā and the minaret of the Mosque of Abū Dilif, as well as to the minaret of Ibn Tūlūn at Cairo. They therefore probably stood free outside the mosques which they served, or if there were *ziādas*, in the *ziāda* on the side opposite the direction of Mekka, like the three minarets just mentioned.[9]

We now come to an interesting example, interesting because it must have been built on the corner of the mosque which it served. This is the Minār Chehil Duchteran, dated 501 (1107),[10] which stands in the Jewish quarter at Isfahān. It is about 35 m. in height, and consists, according to Diez, of a cylindrical shaft on an octagonal lower storey, of which five sides are faced and the remaining three bonded into a wall ("drei Seiten in die angrenzende Mauer eingebaut sind"). I take this to mean that two walls take off at right angles, exactly as in the case of the minaret at Sinjar (FIG. 4).

The cylindrical free standing type, however, persisted, and we have a series of five dated examples, the minaret of the village of Khosraugird, near Sebzewar, 28.50 m. in height [PLATE III, M], dated 505 (1111)[11]; the minaret of the Mosque of Chehil Sitūn at Damghan, dated 530 (1136), according to Diez[12]; the famous Minār Kalān, at Bokhāra, 65 m. in height, dated 542 (1147)[13]; the minaret at Kasimābād in Sistan, dated 559 (1163/4)[14]; and the minaret at Semnān, built, according to Diez, in 566 (1170/1).[15] All these are tapering cylindrical shafts without socle.

So much for dated examples. Of the same type—tapering cylindrical shafts without socle—are the following ten examples:—Saveh: 14 m. left, with two bands of Kufic[16]; Tebbes: Minār Kabu, 120 feet (33.8 m.) in height, with Kufic inscription[17]; Kunja Urgenj (Old Khiva): minaret 180 feet (50.7 m.) in height, with Kufic inscription[18]; and another at the same place 80 feet (22.5 m.) in height[18]; Rahgird: 36 feet (10.1 m.) in height[19]; Sengbest: 22 m. in height, with stalactite cornice and bands of inscription[20]; Bostam: (height not stated), with stalactite cornice[21]; the minaret of Firuzābād, near Kishmar, 70 feet (19.7 m.) in height, with a band of Kufic[22]; Damghan: minaret of Great Mosque, 31 ells in height[23]; and the minaret at Mestorjan (north of the Atrek river), 26 m. in height.[24]

[6] See also his *Fourth Journey in Persia*, in the *Geographical Journal*, Vol. XIX, pp. 159-160; and Diez *op. cit.*, p 59.

[7] Houtum-Schindler, *Eastern Persian Irak*, p. 123.

[8] See Madame Dieulafoy, *La Perse*, p. 273, with illus.; also Sarre, *op. cit.*, p. 75.

[9] From this point of view the minarets of al-Hākim may be regarded as a transition between the free-standing type and the type which springs from the masonry of the mosque. For a study of them see my *Great Salients of the Mosque of al-Hākim*, in the *J.R.A.S.*, 1923, pp. 573-584, and, for their ornament, Flury, *Die Ornamente der Hakim- und Azhar-Moschee*, Heidelburg, 1912.

[10] Diez, *op. cit.*, pp. 168-169, and Taf. 38.

[11] Khanikoff, *Mémoire sur la partie méridionale de l'Asie centrale*, pp. 87-88; O'Donovan, *The Merv Oasis*, I, p. 428; Curzon, *Persia*, I, pp. 269-270, with illustration; Yate, *Khurasan and Sistan*, p. 398; Sarre, *op. cit.*, p. 112 (quoting O'Donovan); Diez, *Churasanische Baudenkmäler*, pp. 48-49, and Taf. 12 (left) and 13 (2); and his *Persien*, p. 79, 166, 167, and Taf. 19 (right) and 20-21. The square plinth, according to Yate, is due to Nāsir ad-Dīn Shāh. I have made a point of illustrating this minaret in order to expose the following nonsense: "This Mesopotamian type (Sāmarrā), however, was the forerunner of the square-based minaret surmounted by a spiral cylinder with an octagonal base, like the two ancient minarets in the mosque of Hakim (they are not of this type as we have seen); and also of the other form with a square base supporting a spiral column—*an early example of which is afforded by the minaret of Khosrugird*—." Rivoira, *op. cit.*, p. 174.

[12] *Persien*, pp. 166-167; see also pp. 79 and 80; Khanikoff, *op. cit.*, pp. 74-75; Sarre, *op. cit.*, p. 112 and Taf. LXXXIII (right) and Abb. 151; and Thiersch, *Pharos*, p. 149 and Abb. 207.

[13] For the date see Burnes, *Travels into Bokhara*, I, p. 303; see also Schuyler, *Turkistan*, II, p. 92; Shrine and Ross, *Heart of Asia*, pp. 373-374; Schwarz, *Turkestan*, p. 216 and Abb. 77; Sarre, *op. cit.*, pp. 159-160 and Taf. 123 (he suggests the thirteenth century without discussing Burnes' statement); Thiersch, *Pharos*, p. 144 and Abb. 198; Olufsen, *The Emir of Bokhara*, p. 417 and illus. on p. 371; Diez, *Persien*, pp. 166-167; and Höver, *Kult-Bauten des Islam*, Abb. 49.

[14] For the date see Tate, *Inscriptions from Seistan*, in the *J.R.H.S.*, XXXVI (1904), p. 171; see also his *Seistan*, p. 22, and plates facing pp. 22 and 270; and his *Frontiers of Baluchistan*, plate to face p. 224 (gives date as 1156); Huntingdon, *Pulse of Asia*, plate to face p. 320; and Diez, *op. cit.*, pp. 166-167.

[15] *Persien*, pp. 166-167; he quotes Khanikoff, but I have failed to verify the reference—Khanikoff, *op. cit.*, p. 75, does not suggest a date. Illustrated in Sarre, *op. cit.*, p. 122, Abb. 152; Curzon, *Persia*, I, p. 291, says that it belongs to the Masjid-i-Juma', now in ruins.

[16] Madame Dieulafoy, *La Perse*, p. 171 and illus. on p. 173, and Diez, *Persien*, pp. 166-167.

[17] Sven Hedin, *Overland to India*, II, p. 36 (says that it was attributed by the inhabitants to 'Amr ibn Leyth. the Saffāride); Sykes, *Fifth Journey in Persia*, in the *Geographical Journal*, 1896, p. 563; and Diez, *op. cit.*, pp. 166-167 (calls it "seldschuqish").

[18] Lansdell, *Russian Central Asia*, II, pp. 342-343, with illus.; Olufsen, *op. cit.*, p. 228, and illus. on p. 227; and Diez, *op. cit.*, pp. 166-167.

[19] Houtum-Schindler, *op. cit.*, pp. 129-130.

[20] Yate, *Khurasan and Sistan*, pp. 38-30; Sykes, *Fifth Journey, loc. cit.*, p. 577; Diez, *Churasanische Baudenkmäler*, pp. 52-54, Abb. 22, and Taf. 14 (4), 15 (1) and 16; and his *Persien*, pp. 78 and 166-167.

[21] Fraser, *Journey into Khorasán*, p. 340; Khanikoff, *op. cit.*, pp. 79-80; Sarre, *op. cit.*, p. 117 and Taf. LXXXVIII; Thiersch, *Pharos*, p. 149 and Abb. 210; and Diez, *Persien*, pp. 166-167.

[22] Sykes, *Sixth Journey, Geographical Journal*, XXXVII, p. 160; Diez, *Churasanische Baudenkmäler*, pp. 50-51, 79 and Taf. 10-11; and his *Persien*, pp. 166-167, plates 19 (left) and 38.

[23] Fraser, *op. cit.*, p. 314; Khanikoff, *op. cit.*, p. 74; Sarre, *op. cit.*, p. 112 and Taf. LXXXIII (left); and Diez, *Persien*, pp. 79, 80 and 166-167.

[24] *Petermann's Mittheilungen*, 1878, p. 16; and Diez, *Persien*, pp. 168-169.

Digitized by Google

Of the octagonal-cylindrical type, recalling the Minar Chehil Duchterān at Isfahān, there are three undated (probably twelfth century) examples:—(1) at Termes, on the Amu Darya[25]; (2) at Kerat, an octagonal shaft 15 m. in height, surmounted by a cylindrical upper storey of 9 m.[26] [PLATE III, N]; and (3) at Sirvān, a fluted shaft on an octagonal base, total height 94 feet (29 m.).[27]

The last dated example of the twelfth century is at Nakhchivān, where the entrance to the tomb-enclosure of Mumine Khātūn is flanked by two minarets which, like the last fifteen examples, are plain cylindrical shafts without socle. An inscription round the portal names the Atabeg Muhammad, son of Ildegis as the builder, which fixes the date between 1172 and 1185.[28] The arrangement of two minarets placed so as to flank a great entrance arch was new, but it was destined to spread widely in Persia, India and Asia Minor.

For the first quarter of the thirteenth century we have three examples as follows: (1) Kashān: tall cylindrical shaft without socle, leaning slightly and 47 m. in height, with stalactite cornice at the top; three bands of inscription but without decoration in fayence mosaic. For this reason it may possibly belong to the previous century[29]; (2) Nagar: some 30 feet of a minaret, form not stated, but probably cylindrical; mihrāb of mosque dated 615 (1218)[30]; (3) Kashān: minaret of the Great Mosque, cylindrical shaft without socle, decorated with remains of fayence mosaic.[31]

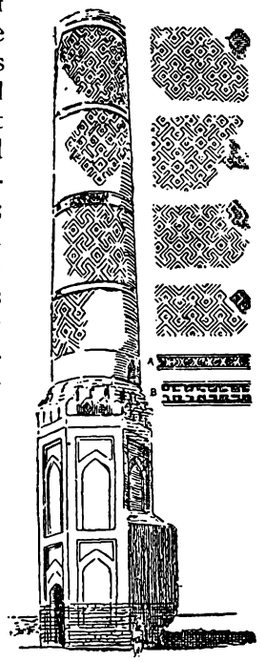


FIG. 3. IRBIL: MINARET OF KOKBURI.

[25] Sarre, *op. cit.*, p. 160 and Abb. 229; and Diez, *Persien*, pp. 166-167.

[26] Sykes, *Fifth Journey, loc. cit.*, 1906, p. 582; Diez, *Churasanische Baudenkmäler*, pp. 49-50, Taf. 12 (right) and 13 (1, 3 and 4); and his *Persien*, pp. 59, 77-78 and 166-167.

[27] Khanikoff, *op. cit.*, p. 134; and Diez, *Persien*, pp. 79 and 166-167.

[28] Madame Dieulafoy, *La Perse*, pp. 24-25, with plate; Jacobsthal, *Mittetalterliche Backsteinbauten in Nachtschewân, Deutsche Bauzeitung*, 1899, p. 21 and Abb. 3; Sarre, *op. cit.*, pp. 14-15 and Abb. 9; and Thiersch, *Pharos*, p. 161 and Abb. 241.

[29] Madame Dieulafoy, *op. cit.*, p. 198, with illustration; D'Allemagne, *Du Khorassan*, IV, p. 33, with illustration; and Diez, *Persien*, pp. 166-167. The earliest example of the use of fayence mosaic is the Mausoleum of Mumine Khātūn at Nakhchivān.

[30] Sykes, *Ten Thousand Miles in Persia*, pp. 426-427.

After this I have no record of a Persian minaret until 715 (1315) at Natanz, form not stated.[32]

To summarize; Persian minarets, down to the early part of the thirteenth century, may be divided into three groups: (1) the two at Ghazna, which had no descendants; (2) the tapering cylindrical shaft, the most prevalent type; and (3) the octagon-cylinder type, the only one apparently which did not stand free. The latter in fact seems to have been evolved to stand at the corner of a mosque enclosure as at Isfahān and, as we shall presently see, at Sinjar. Finally at the end of the twelfth century we have, for the first time, a pair of minarets flanking a great entrance arch, a type which became very popular in certain areas.

Let us now turn to Mesopotamia. Apart from Sāmarrā the series begins in the twelfth century,[33] which provides eight early examples as follows; the first and third may be regarded as dated.

(1) MOSUL.—Minaret of the Great Mosque, a tall, cylindrical shaft on a lower storey, 8.80 m. square and 15 m. high; total height 45 m. The style of the brickwork pointing to the twelfth century, and the mosque having being built by Nūr ad-Dīn in 543 (1148), the minaret may be definitely regarded as of that date.[34]

(2) MOSUL.—Minaret in the Citadel; of square section up to old roof-level of mosque, then cylindrical and slightly tapering. Of about the same date as the last, according to Herzfeld.[35]

(3) RAQQA.—Tall, cylindrical shaft on cubic socle, standing free near the north-western corner of the *sahn*. Curious treatment of windows resembled that at Abū Huraira and Balis (for which see below). Total height about 25 m. Almost certainly due to Nūr ad-Dīn who, according to an inscription on the façade of the sanctuary, restored the mosque in 561 (1166).[36]

(4) ABU HURAIRA.—Cylindrical shaft on cubic scale; the curious treatment of the windows resembles that at Raqqa and Balis, the latter of which was built between 589 and 615 (see below). Herzfeld therefore attributes it to Nūr ad-Dīn (1146-1172).[37]

[31] Madame Dieulafoy, *op. cit.*, p. 199, with illustration.

[32] Houtum-Schindler, *op. cit.*, p. 102.

[33] Unless the minaret at Mujdah (near Ukhaidir) is earlier, as suggested by Miss Bell, *Ukhaidir*, p. 39-40. It has a base 4.35 m. square and 2.85 m. high, above which is a circular shaft. Although Miss Bell does not say so, it would appear from her photograph (*ibid.*, Plate 47(1)) that a wall originally took off to the right. May we not conclude that this minaret once formed the corner of the mosque which it served, and that this type formed the transition between the free standing cylindrical shaft and the later cylindrical shaft with lower octagonal storey attached to the corner of its mosque? Miss Bell's silence is not fatal to this suggestion as she fails to mention the fact that two walls take off from the minaret at Tāūq, although her photograph (Plate 48 (1)) distinctly shows a ragged edge at the right side of the octagonal lower storey.

[34] Von Oppenheim, *Vom Mittelmeer zum Persischen Golf*, II, pp. 176-177 and plate facing p. 172 (to right—not the minaret to the left, erroneously reproduced as such by Thiersch, Abb. 231); Bell, *Amurath to Amurath*, pp. 259-260; and Sarre and Herzfeld, *Archäologische Reise*, II, pp. 228-231, Abb. 238-241, and Taf. IXC and XC (left).

[35] Sarre and Herzfeld, *op. cit.*, pp. 231-232, and Abb. 242.

[36] *Ibid.*, p. 361, Abb. 338-340, and Taf. LXVII-LXVIII.

[37] *Op. cit.*, I, p. 133 and Abb. 55-57.

Digitized by Google

(5) TAUQ (south of Kerkuk).—Octagonal lower storey with arched panels, surmounted by a tall, cylindrical shaft, the inner staircase starts from the base of the cylindrical part, where there is a door, at present without means of access. I presume, although neither Miss Bell nor Herzfeld say so, that the two sides of the mosque took off from the octagonal part at right angles, and that the door was entered from the roof of the mosque. Herzfeld places it after the minaret of the Great Mosque at Mosul, and before that at Irbil, i.e., between 543 (1148) and 586 (1190).[38]

(6) IRBIL (ARBELA).—Cylindrical shaft on octagonal lower storey, from which traces of two walls take off at right angles [PLATE IV, A and FIG. 3]. There is little doubt that it was built by Muzaffar ad-Dīn Kōkbūri, between 586 (1190) and 608 (1211/2), probably at the commencement of this period.[39]

(7) SINJAR.—Cylindrical tower on octagonal lower storey from which the traces of two walls take off at right angles [FIG. 4]. Dated Muharram 598 (October 1201).[40] This is the earliest example of a minaret decorated with fayence mosaic.[41]

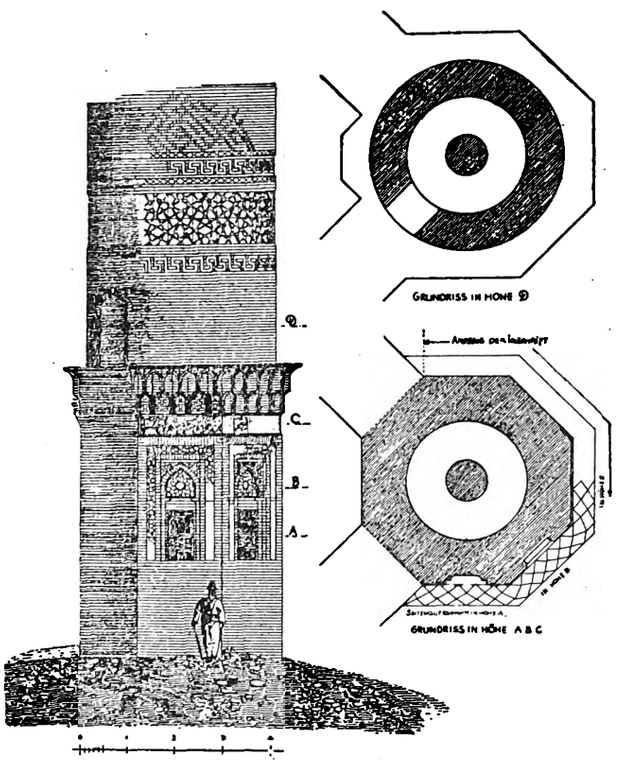


FIG. 4. SINJAR: REMAINS OF MINARET.

(8) ABU SUDAIR.—Octagonal lower storey (all left), with two walls taking off at right angles. Herzfeld suggests that it dates from the early part of the thirteenth century.[42]

[38] Miss G. L. Bell, *Ukhaidir*, p. 40 and Plate 48 (1); and Sarre and Herzfeld, *op. cit.*, II, pp. 318-319, and Abb. 299. Miss Bell's plate is not very sharp, but there appears to be a ragged edge at the right side of the octagon, which I take to be the remains of the take-off.

[39] Thiersch, *op. cit.*, p. 148 and Abb. 203; Sarre and Herzfeld, *op. cit.*, II, pp. 314-318, Abb. 295-298, and Taf. CXXXVII; and Diez, *Persien*, p. 77.

[40] For the date, etc., see Sarre and Herzfeld, *op. cit.*, I, pp. 9-10; II, p. 308, Abb. 284 and Taf. IV, LXXXIV-LXXXVI and CXXXVII. See also Thiersch, *op. cit.*, p. 148 and Abb. 204; and Diez, *Persien*, p. 77.

[41] The earliest example of a building so decorated is the mausoleum of Mumine Khātūn, at Nakhchivan, dated 582 (1186). For references see above, n. 29.

[42] Sarre and Herzfeld, *op. cit.*, I, p. 246, Abb. 129, and Taf. XXXVI.

This series teaches us that although the cylindrical shaft was as popular in Mesopotamia as in Persia (which is, of course, what we should expect, for the two areas, with the exception of the north-western part of the former, march together architecturally), yet the free standing minaret was less usual. Of these seven minarets only two—those at Raqqa and Abū Huraira—were free standing; the others must have formed one with the mosque. As for the form chosen for the lower part, we find two types (*a*) a square shaft which was really nothing more than a thickening of the boundary wall of the mosque to enable it to take the base of the cylinder, and (*b*) the more elegant solution, in which the cylindrical shaft rests on an octagonal lower storey, from which two walls take off at right angles; that is to say, the minaret is set on one of the corners of the mosque, which is beautified and sufficiently re-inforced at the same time. This solution, first seen in Isfahān in 501 (1107/8) was adopted in Mesopotamia at Irbil between 543 (1148) and 586 (1190), at Sinjar in 598 (1201), and also apparently at Tāūq.

So many octagonal storeys having being built, one of which, as we have seen, attains the respectable height of 15 m. (just over 49 feet), it would be scarcely surprising to find octagonal minarets, pure and simple, appearing about this time, and in this region. This is precisely what we do find, and the next two minarets in our series, those of 'Ānah[43] and Balis (the earliest dated example), are both octagonal. The ornament of the minaret of 'Ānah connects it with Imām Dūr and with the monument known as al-Arba'īn at Takrīt, and it may be safely placed in the twelfth century. The minaret at Balis [PLATE IV, B] carries the type to the eastern frontier of Syria. It consists of a tall octagonal shaft on a cubic socle, 3.60 m. a side, the total height being 21 m. The transition between the octagonal shaft and the cubic socle is effected by a chamfer. There are four bands of inscription, one stating that it was built by al-Malik al-'Ādil Abū Bakr,[44] the brother of Saladin. There is no date, but the fact that he reigned from 589 (1193) to 613 (1218) is sufficient for our purpose. Lest the Mesopotamian inspiration of this minaret should be doubted, as it is only about 70 miles east of Aleppo, I would point out that it is built of brick, a material practically unknown in Northern Syria,[45] and that the curious treatment of the window slits is

[43] 'Anah is on the Euphrates, about 80 miles N.W. of Hīt, and the minaret stands on the Island of Lubbād at the lower end of the town. See Viollet, *Palais de al-Moutasim*, p. 8 and Plate IV (3); Miss Bell, *Amurath to Amurath*, p. 96 and Fig. 56; and Sarre and Herzfeld, *op. cit.*, pp. 319-321, Abb. 300-301, and Taf. CXXVII.

[44] Sarre and Herzfeld, *op. cit.*, I, pp. 2-3, 124-126, Abb. 1, 2, 4, 5, and Taf. I.

Digitized by Google

identical to that employed at Raqqa and Abū Huraira.

Whether this octagonal minaret was evolved as suggested or not,[46] it is in any case the disturbing influence which we are seeking, a disturbing influence brought in from Mesopotamia by the Ayyūbides and maintained by them. It is this disturbing influence, and not the influence of Egypt, as suggested by Thiersch,[47] which explains the minaret built at Salkhad in 630 (1232/3) by 'Izz ad-Dīn Aybek, the son of al-Malik Mu'azzam 'Isa and grandson of al-'Ādil.[48] It is a tall octagonal shaft, a completely Syrianized version of that at Balis, that is to say, it is built of stone, it is divided into storeys by Syrian mouldings, and the window-slits are covered, Syrian fashion, by an arcuated lintel. This influence also explains the octagonal minaret over the entrance to the shrine of Sheykh 'Alī Bakkar at Hebron [PLATE IV, C], built at the commencement of Ramadān 702 (April 19, 1303),[49] and in the minaret of the Mosque of Altunbughā al-Māridānī at Aleppo [PLATE IV, D], built in 718 (1318).[50]

Now is it not significant that what I have described as a disturbing influence first appears in Cairo in the Mosque built by this very same Emīr in 739 (1340)? Here we see the square lower portion, hitherto so prominent, reduced to a mere pier, reinforcing the boundary wall of the mosque, the minaret proper, a tall octagonal shaft, still retaining at mid-height the gallery which previously marked the transition from square to octagon in earlier minarets, but without the *mabkhāra,* which disappears for ever, to give place to a light open pavilion, supported on columns [PLATE III, H]. The minarets of Sheykhūn, 750 (1349) and 756 (1355), Sarghatmish, 757 (1356), Sultan Hasan, 764 (1362/3), Tatar al-Hegazīya, 761 (1360) and Sultan Sha'bān 770 (1368-9), closely follow the new pattern [PLATE IV]. Thus by merely arranging our material in strict chronological order, we are brought to a conclusion diametrically opposed to that of Thiersch, who argues that the octagonal Palestinian minaret came from Egypt (*op. cit.*, pp. 119-122). Our conclusion is that the octagonal type of minaret came from Syria to Egypt and that in its evolution the Pharos played no part.

I append herewith a tabulated statement of minarets arranged by countries and in chronological order, so that the various types and their evolution can be seen at a glance.

CORRECTION: The second part of "The Evolution of the Minaret, with special reference to Egypt," by K. A. C. Creswell, which appeared in our last month's issue, contained several errors. On Plate III. M, for Khosraugira, read Khosraugird. In par 5, line 35, for (1242/3), read (1243/4). In par. 6, line 2, for al-Gawly, read al-Gawlī. In the same par, line 24, insert at the end of the sentence a reference to Plate III. G. In par. 7, line 7, for Agbughā, read Aqbughā. (*Concluded.*)

[45] Qasr ibn Wardan, A.D. 561, and the great *castrum* at Anderin, dated A.D. 564, are the only examples known. See the remarks of Butler, *Ancient Architecture in Syria, Sect. B: Northern Syria,* pp. 42-45.

[46] Thiersch (*op. cit.*, p. 175) would have it that the octagonal minaret was derived from octagonal church towers built before the days of Islam, but this theory rests on a nebulous basis, as of the only two examples he can cite—the polygonal tower of the Church of St. John the Baptist at Damascus and the minaret of the Great Mosque at Urfa—the first is imaginary, the second of quite uncertain date. The former rests on the statement of al-'Ilmawi, that al-Walīd, when he commenced to destroy the church, preparatory to the construction of the Great Mosque, mounted the *dāt al-adāle,* etc., Sauvaire emends the text to read *dāt al asabe',* which he translates by polygonal minaret (he does not venture to say octagonal), but the whole matter, even the signification of the term he proposes, is highly conjectural. (See Littmann's note in Wulzinger and Watzinger, *Damascus,* II, p. 148n.). The octagonal minaret of the Great Mosque at Urfa may or may not be pre-Muhammadan; Rivoira (*Moslem Architecture,* p. 134) suggests the twelfth century, and the presence of a deep joggled voussoir over the lintel of its doorway is very much against a pre-Muhammadan date.

[47] *Pharos,* p. 110. He says it is "Kaum ohne ägyptische Beeinflussung zu denken," which is absurd, as no such thing as an octagonal minaret or even an octagonal storey, had been evolved in Egypt at this time. Errors of this sort are the result of failing to use one's material in strict chronological order. His Syrian examples are enumerated anyhow, and he handles the minaret of mud-brick over the Bāb Sharqi at Damascus before that of the Great Mosque at Aleppo, which is the oldest minaret in Syria. The same absence of system mars his study on the mosque plan (Kapital VI (2)), where we find the following amazing order:—Mosque of 'Amr; Mosque of the Thousand Columns, Alexandria; Mosque of al-Muayyad (1420); Uzbak (1475/6); Barsbay at al-Khānqā (1437); Mārīdānī (1340); Bibars I (1269)! How can one follow evolution on these lines? Gottheil in his otherwise admirable essay on the origin of the minaret, is guilty of the same fault when he comes to the question of Egyptian minarets; he discusses them in the following order, or disorder, Qalāūn (1284), Barqūq (1410), Hasan (1362), Muhammad an-Nāsir (1318 or 1335), Qāyt-Bāy (1474), al-Muayyad (1420), and al-Azhar (1501-1516).

[48] The inscription is given by von Oppenheim, *Vom Mittelmeer zum Persischen Golf,* I, pp. 206-207, with an illustration. He read the date as 603 (1206/7), but Wetzstein (*Reisebericht über Hauran und die Trachonen,* p. 70) and Dussaud (*Mission dans les regions desertiques de la Syrie moyenne,* in the *Nouvelles Archives des Missions scientifiques,* X, p. 732) read it as 630 (1233/4), which must be the correct version, as Salkhad was only given to 'Izz ad-Dīn in fee in 608 (1211/2). He is mentioned as "Lord of Salkhad and Zara" in 636 (1238) and died 646 (1248/9). See Littmann's article *Aibeg* in the *Encyclopædia of Islam,* I, pp. 208-209.

[49] Mujīr ad-Dīn, p. 493; Sauvaire's transl., p. 292.

[50] Bischoff, *Tuhaf al-anbā' fi ta'rīkh Halab,* p. 146.

Digitized by Google

TABLE OF MINARETS (those no longer existing are in italics)

DATE.	N. AFRICA AND SPAIN.		EGYPT.		SYRIA.		MESOPOTAMIA.		PERSIA.	
14 (635)					*DAMASCUS*	*Four towers of temenos*				
53 (673)			*FUSṬĀṬ*	*Four places at corners of M. of 'Amr*						
105-125 (724-743)					*RAMLA*	*Square tower (seen by Muqaddasī)*				
do. (793-796)	QAIROWAN	Square tower								
Before 238 (852)	*CORDOVA*	*do.* (?)								
246 (860)							SĀMARRĀ	Spiral tower		
263-265 (876-879)			*AL-QAṬṬAI*	*Ibn Ṭūlūn's spiral*			ABŪ DILIF	do.		
900 (?)					*DAMASCUS*	*Sq. N. minaret (seen by Muqaddasī)*				
300 (912)	*TRIPOLI*	*Round below, octagonal above Square tower*								
329 (941)	*MADINAT AZ-ZAHRA*									
322-334 (934-945)	*AJEDABĪYA*	*Octagonal tower*								
334 (945/6)	CORDOVA	Square tower								
371 (980) (1007)	QALA'A OF THE BENI HAMMAD	do.			HOMS	Square tower				
380-403 (990-1012)			CAIRO: al-Ḥākim	(1) Cyl. shaft on sq. socle (2) Tall sq. shaft and receding octagons						
do.										
?			*FUSṬAṬ: M. of Sarī ibn Māni*	*Square shaft*						
(1024)									GHAZNA	Eight-pointed star in section
Before 466 (1073)									SHURGĀZ	Tapering cylinder in section
478 (1085)			CAIRO: al-Guyūshi	Square shaft and *qubba*						
(1072-92)									ISFAHĀN	do.
482 (1089-90)					ALEPPO: G. Mosque	do.				
(1099-1114)									GHAZNA	Eight-pointed star in section
XIth century (?)							MUJDAD	Cylinder on low square socle		
501 (1107/8)									ISFAHĀN	Cyl. on octagon, 2 walls taking off
505 (1111/2) (1136)									SEBZEWĀR	Tapering cylinder
528 (1134)					BOSRA: M. of al-Khidr	do.			DAMGHAN	do.
503-536 (1109-1141)							*DIYĀRBEKR	Square tower		
542 (1147)									BOKHĀRA	do.
543 (1148)							MOSUL	Cyl. on sq. shaft 15 m. high		
Mid. of XIIth cent.							do.	Cyl. on sq. shaft to roof level		
552 (1157)			CAIRO: Abū l-Ghadanfar	Square shaft and *mabkhāra*						
559 (1163/4)									QASIMĀBĀD	do.
561 (1166)							RAQQA	Cyl. on cubic socle		
(1146/72)							ABŪ HURAIRA	do.		
? 566 (1170/1)									SEMNĀN	do.
575 (1179)					MA'ARRAT AN-NU'MĀN	do.				
(1172/85)									NAKH-CHIVĀN	Two tapering cyl. flanking *pishtak*

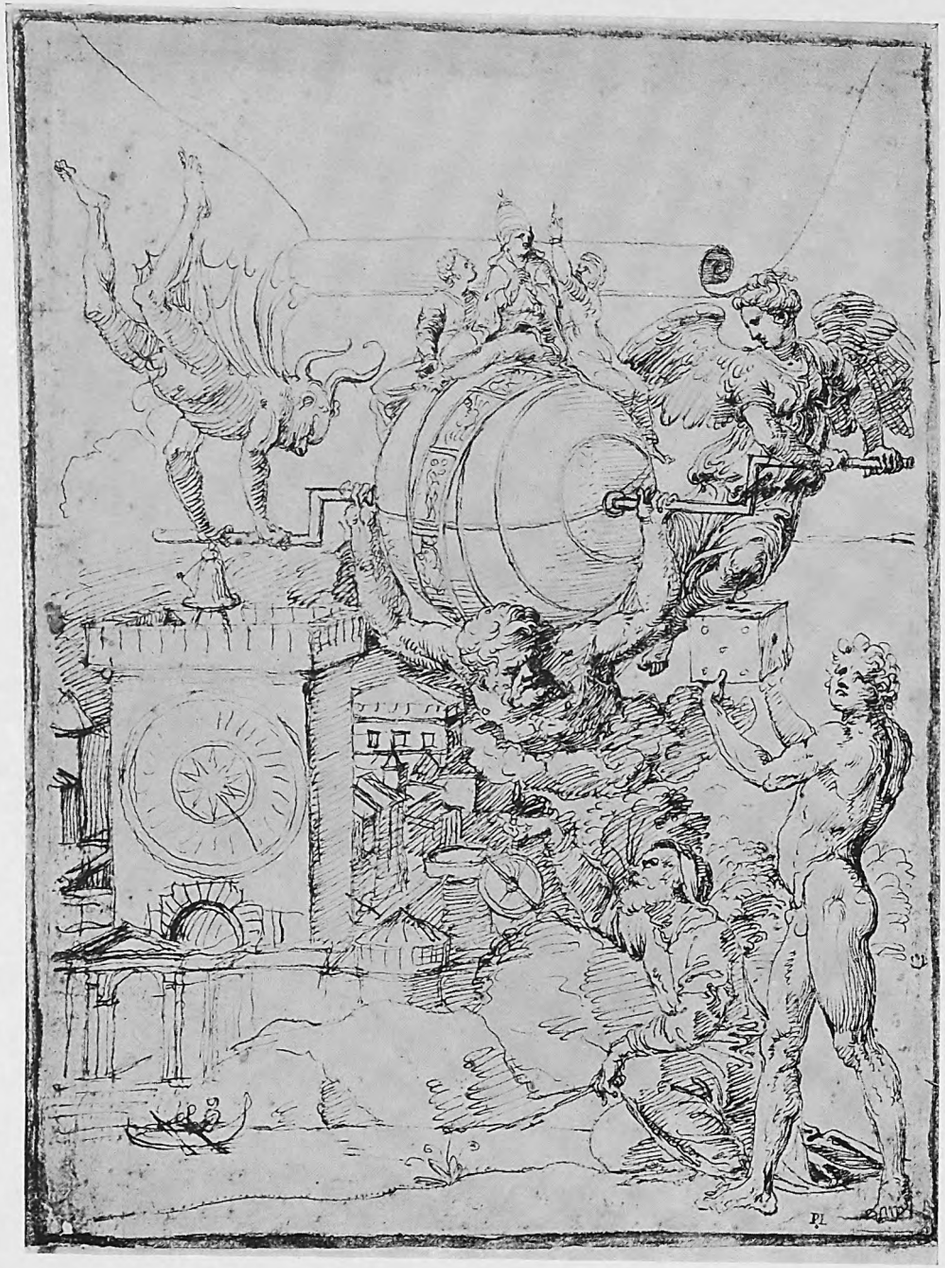
Digitized by Google

DATE.	N. AFRICA AND SPAIN.		EGYPT.		SYRIA.		MESOPOTAMIA.		PERSIA.	
(1187/93)					DAMASCUS (N. minaret)	square tower				
591/4 (1195/8)	RABĀṬ	square tower								
593 (1197)	MARRĀKESH (Kutubīya)	do.								
do.	SEVILLE: Giralda	do.								
XIIth century	Not continued here				BOSRA: Deir al-Muslim	do.			SAVEH	Tapering cylinder
do.									TEBBES	do.
do.							*RAQQA	Square tower	KUNJA URGENJ (1)	do.
do.							*HARRAN: G.M.	do.	do. (2)	do.
do.									RAHGIRD	?
do.									BOSTAM	Tapering cylinder
do.									DAMGHĀN: G.M.	do.
do.									KERĀT	15 m. octagonal, then cylindrical
do.									SENGBEST	Tapering cylinder
do.									FIRUZĀBĀD (Kishmar)	do.
do.									MESTORJĀN	do.
do.									SIRVAN	Octagon. and cyl.
do.							ʿĀNAH	Free standing octagon	TERMES, on the Amu Dariya	do.
c. 1200					ALEPPO: Jāmi al-Dabbagha al-ʿatiqa	do.				
598 (1201)							SINJAR	Cyl. on octagon; 2 walls take off		
Early XIIIth cent.							ABŪ SUDAIR	Octagonal base; 2 walls take off		
610 (1213/4)					ALEPPO: G.M. in Citadel	do.	Not continued here			
589-615 (1193-1218)					BALIS	Tall octagonal shaft on cubic socle				
615 (1218)										
618 (1221)					BOSRA: ʿUmar Mosque	Square tower			NAGAR	?
630 (1232/3)					SALKHAD	Octagonal shaft			Not continued here	
634 (1237)			CAIRO: Sayedna Husseyn	Square tower, rest modern						
641 (1242/3)			CAIRO: Sālih Negm ad-Dīn	Square tower and *mabkhāra*		Square tower				
? 648 (1246)					DAMASCUS G.M., S.E. minaret					
c. 1250			CAIRO: Zāwiyat el-Henūd	do.						
? 655 (1257)					MAMBIJ	do.				
667 (1269)			CAIRO: Zaherīya	Square shaft, rest gone						
683 (1284)			CAIRO: Fātma Khātūn	Square shaft, rest gone						
684 (1285)			CAIRO: Qalāūn	Square shaft, and square upper storey						
End of XIIIth cent.			CAIRO: al-Baglī	Square shaft, upper part gone						
702 (1303)					HEBRON: Sheykh ʿAlī Bakkar	Octagonal shaft with *gubba*				
703 (1303)			CAIRO: Nāsirīya Madrasa	Square shaft, upper part later						
703 (1303/4)					ALEPPO: Jāmiʿ al-Magamat	Square tower				

* Intrusions from Syria

Digitized by Google

Digitized by Google



A—Allegorical composition, here attributed to Dosso Dossi. Pen drawing, 26.3 cm. by 19.7 cm. (Christ Church, Oxford)

B—Title page of the "Triompho di Fortuna," printed in Venice in January, 1527, by Agostino da Portese for Giacomo Giunta

A FERRARESE DRAWING FOR A VENETIAN WOODCUT BY DETLEV BARON VON HADELN

AMONG the Old Master drawings in Christ Church, Oxford, is an allegorical composition ascribed to Baldassare Peruzzi.[1] As a comparison with the title page of the "Triompho di Fortuna" shows, the Oxford pen drawing was the original for the woodcut. This is the more interesting as the woodcut in Fanti's work has till now been regarded as a purely Venetian product[2]; the drawing in Christ Church pointing not to Venice but to Ferrara.

Two reasons lent support to the view that the woodcut was Venetian; first the circumstance that Fanti's book was printed in Venice in January, 1527, by Agostino da Portese for the publisher Giacomo Giunta; secondly, and chiefly, because of the Titianesque style of the woodcutter, who signed himself I. M. But these arguments are after all scarcely valid, since it is as unnecessary for a composition of which a woodcut was made in Venice to have been designed there, as it is for a book which was printed in Venice to have been projected there. Given the special circumstances to be discussed, this view is the more unlikely, as Fanti's work is a picture book without text. That is to say that Fanti availed himself, instead of the printed word, of allegorical illustrations to express his curious astrological and symbolical ideas. As Sigismondo Fanti lived in Ferrara, however, it can be assumed that he availed himself of Ferrarese artists to interpret his mental concepts into picture form under his direction.[3] Their compositions would then be cut in wood in Venice.

The style of the Oxford drawing accords with these considerations. Fanti's book, as stated, having appeared in January, 1527, the preliminary sketch for the title page must have been drawn in 1526 at latest. It would be difficult to name an artist working in Venice at that date whose style conforms with that of the Oxford drawing, namely, a combination of the conventional, late-Raphaelesque elements with a more natural and pictorial concept. On the other hand the combination of styles is entirely characteristic of Dossi, the head of the Ferrarese School at this date.

[1] D.27, Pen on white paper 26.3 cm. by 19.7 cm.

[2] Paul Kristeller: "Kupferstich und Holzschnitt in vier Jahrunderten," 4. Auflage, Berlin 1922, p. 295 includes the title page among woodcuts from Titian's circle.

[3] As Paul Kristeller has already pointed out, the illustrations in the book are much below the title page in quality, both in artistic invention as in the actual woodcutting.

AN UNKNOWN SCULPTURE BY DOMENICO DI PARIS BY LUITPOLD DUSSLER

NO school of Ferrarese sculpture existed in the fifteenth century corresponding to that of painting which was in a flourishing condition during that period. The centres north of the Arno, in which plastic art was practised, were Bologna and Padua, the latter being the town in which Donatello, during a sojourn lasting over ten years, succeeded in firmly establishing the tradition of the Florentines. Even while he was there, but more especially after his departure, his by no means restricted circle of pupils and other collaborators adapted Donatello's style in a more or less successful personal manner, and so established it in many provinces, both in the immediate neighbourhood of Padua and further afield. Ferrara, a close neighbour of Padua, naturally could not remain independent of the effect of the great Florentine's long years of work in the vicinity. Although very few sculptures dating from the first decades of the century have been brought to light in the city of the Este,—too few to give any clear impression of the existence of a native school of carvers—from the beginning of the 'forties we are confronted with one tangible personality bearing the name of Niccolò Baroncelli. This artist was a native of Florence and, according to Vasari, had been a pupil of Brunelleschi. His existing works, however, indicate a long apprenticeship to Donatello, from whom he had adopted all that was at once essential and capable of being absorbed. One glance at the Crucifixion group in the Duomo at Ferrara is enough to verify this statement. Baroncelli, who, through his engagement in the service of the Estensian Court, remained in Ferrara till his death in 1453, must have been an active worker. But, unfortunately, the greater part of his work has been lost and this is the more regrettable as, had it been otherwise, we might have found evidence in them of the extent to which his gifted pupil and son-in-law, Domenico di Paris, a Paduan by birth, obtained his artistic education from him. Domenico played a leading part in Ferrarese sculpture during the whole of the

Digitized by Google

latter half of the fifteenth century, and it is he whom to-day we describe as the sculptor of the Ferrarese early renaissance.

It is astonishing that from his half century or so of activity, only a relatively limited number of works is now known, although Venturi devoted himself many years ago to the study of this province of art. Still, a systematic investigation of Ferrarese sculpture remains still to be undertaken, and there is no doubt that the œuvre of Domenico could in time be substantially increased. The half life-size terra-cotta statue of a *Madonna and Child,* reproduced on our Plate, occupies a conspicuous place among the hitherto known works of the artist. Only very few works by Domenico in the round have so far come to light. Apart from the two statues of SS. George and Mauritius in the Duomo at Ferrara, which were produced in collaboration with Baroncelli, I cannot recollect having seen work other than in relief by the master. Even his masterpiece, the remarkable stucco decoration in the Schifanoia Palace, Ferrara, with its fine, rhythmical seated figures of heroes and putti, has more of the character of relief, as is dictated by the graphic decoration of the wall frieze. Among the surviving works our Madonna is chronologically and stylistically most closely akin to the relief of the *Madonna* in the Liechtenstein Gallery in Vienna. It resembles it closely in the drapery over the lap and in the attitude of the legs. Nevertheless, we must not overlook the fact that the lines of the drapery have a larger and richer plastic life, a feature which must be taken into consideration in judging the figure as a whole.

The Child, both in form and pose, resembles the fine Madonna relief in the Berlin Museum, the modelling of the head and the treatment of the hair pointing strongly to the same hand. The influence of contemporary Ferrarese painters, particularly of Francesco Cossa and Cosimo Tura, on the sculpture, is unmistakable in the early works; not only the facial types, the popular sloping build of the figures and at times the gestures, are similar, but the movements and the taste for slender, restless figure modelling are taken over from them. In the group under discussion the Child has all the marks of these Gothic tendencies, to which Ferrara clung even in the late fifteenth century. Nothing could form a sharper contrast with the contemporary Florentine style than the relaxed and uncertain position of the Child on the Virgin's lap, which is the more noticeable in contrast to the placidity and repose of the adoring Mother.

Regarding the date, we know of only one production of 1468, the plastic decoration in the Schifanoia Palace. A comparison with the figures in it leaves us in no doubt that the Madonna marks an advance in style. The greater breadth of modelling and the more powerful and calmer plastic idiom encourages us to date it at the beginning of the 'eighties. In the little-known œuvre of Domenico di Paris, therefore, our terra-cotta is a worthy example of the artist's mature style.

HAUSMALEREI

BY BERNARD RACKHAM

PAINTING in vitreous pigments or enamels was practised on glass in Roman times and again in the Middle Ages, but in Europe it was not until the seventeenth century that the art was applied to the decoration of glazed pottery. This development seems to have been occasioned in part by a change of mode with regard to glass. Enamel-painting on glass reached its height at Venice in the early renaissance period and towards the end of the sixteenth century it was taken up in the great glass-producing region on the frontiers of Germany and Bohemia. In these countries, however, it fell rather quickly to a second-rate position and survived into the eighteenth century only as a peasant art, its decline being hastened by the change of fashion amongst the cultured in favour of engraving with a diamond or on the wheel as a method of glass decoration. A curious byway off the main road of this evolution is that which led to the craze for monochrome painting in black (*Schwarzlotmalerei*), favoured especially with the patronage of the Nuremberg Patricians shortly after the middle of the seventeenth century; this phenomenon was doubtless a symptom of the renunciation of colour in response to the teachings alike of Puritanism and of the Counter-reformation to which the Western world was at that time a victim.

By the change of method favoured for glass decoration the enamellers were driven to make a new bid for the support of their patrons by seeking a new vehicle for the exercise of their art, and this they found in faïence which German potters also, following the lead of Delft, were at this time bringing to a much higher grade of technical refinement, as regards the quality of the tin glaze or enamel, than had been reached by the maiolica potters of the previous century. The smooth surface enamel of the wares of Hanau, Frankfort and other factories provided an ideal ground for painting

Digitized by Google

Madonna and Child, here identified as by Domenico di Paris. Terra-cotta, height 1 m. (Galerie Goldschmidt-Wallerstein, Berlin)

An unknown Sculpture by Domenico di Paris

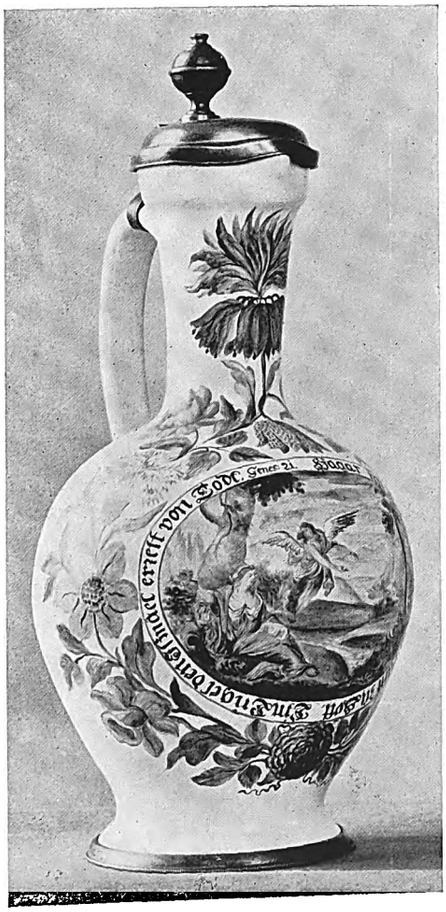
Digitized by Google

Digitized by Google

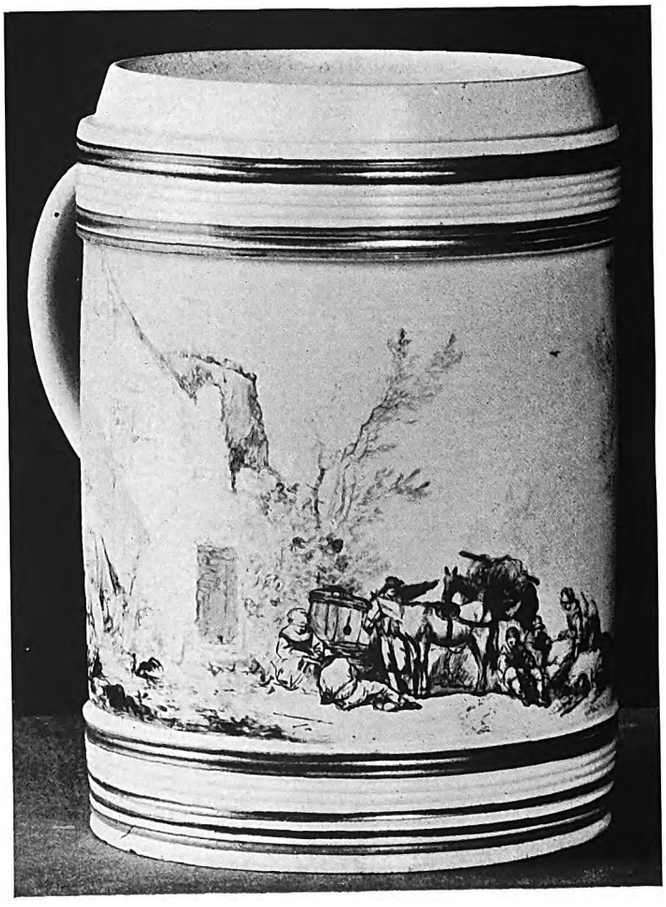
Digitized by Google

A—Jug, Hanau or Frankfurt faïence, painted in black with Samson and the lion. Signed *Herman Benckertt fecit Ag.* 1678. (Mayer Collection, Liverpool Museum)

B—Jug, Hanau or Frankfurt faïence, painted in black. Unsigned. (Lt.-Col. G. B. Croft Lyons)



C—Jug, Hanau or Frankfurt faïence, painted in colours with Hagar and the Angel. By Abraham Helmhack. (Lt.-Col. G. B. Croft Lyons)



D—Tankard, Meissen porcelain, painted in crimson with a subject in the manner of Wouverman. Signed *C. Wedin* (?) 1750. (Victoria and Albert Museum)

Digitized by Google

in fusible colours. Such wares were bought " in the white " by the enamellers to be painted in their own workshops or houses, and the art of *Hausmalerei* on pottery began.

It is this art of which the developments in Germany until the middle of the nineteenth century are recounted in exhaustive detail in the sumptuous volumes of Dr. Pazaurek.[1] In spite of the wartime difficulties which he laments as a serious handicap to German thoroughness, his work is a truly monumental achievement.

The most gifted, and one of the earliest, of the faïence " house-painters " was Johann Schaper, born in 1621, at Hamburg (not at Harburg, as has hitherto generally been stated). His work, for the most part landscape of miniature-like fineness, is to be found more often on beakers of Nuremberg glass than on pottery; he was indeed the defender of the last trenches of enamelling in its struggle against cutting as a means of decorating glass. The esteem in which his paintings were held is shown by the fine enamelled silver-gilt mountings of the rare faïence jugs bearing his signature (there is a first-rate specimen at South Kensington). He painted as a rule in black only; enrichments in iron-red and gold are the exception. Schaper had several followers, among them Hermann Benchertt, or Benkert, whose signature appears on a jug painted in black with Samson rending the lion, in the Liverpool Museum (Fig. 1). Benchertt also worked at Nuremberg, but was born at Stockholm. The unsigned painting of the Virgin and Child with St. John the Baptist on a jug belonging to Lieut. Col. G. B. Croft-Lyons (Fig 2) may also perhaps be attributed to this painter, though the rendering of the figures with broad high lights suggests that it may be by the hand of Joseph Philipp Dannhöfer (at one time painter at the Vienna porcelain factory), working by exception in black instead of the purple monochrome which would seem to have been his usual medium.

In rivalry with the monochrome work of Schaper and his school there arose at Nuremberg, towards the end of the seventeenth century, a group of painters in polychrome of whom the leaders were the monogrammist WR (his identity as yet defies discovery) and Abraham Helmhack. They affected soft painting of figure-subjects and landscapes in medallions within a framework of flowers; good examples are to be seen at the British Museum and at South Kensington, such as a jug by Helmhack exhibited at the latter place as a loan from Lieut. Col. Croft-Lyons (Fig. 3).

[1] Deutsche Fayence-und Porzellan-Hausmaler. By Gustav E. Pazaurek. 6 + 519 pp. (fully ill.) + 34 pl. (14 in colours). Leipzig (Karl W. Hiersemann).

A distinctive type of faïence-painting marked by a certain daintiness and rich freshness of colour arose after 1700 at Augsburg, deriving rather from painting on enamelled metalwork than from glass-painting and showing also the influence of the local school of engravers of ornamental designs. One of the leading Augsburg painters was Bartholomäus Seuter, who worked not only on faïence, but also on porcelain; the attractive quality of the new material at once made its appeal to the *Hausmaler*. The Meissen factory in its early days found great difficulty in the right management of enamel pigments and was very ready to reap what it could by selling its wares " in the white " to the private enamellers. The quantity of porcelain surviving with what we may call " unofficial " decoration is considerable, and until recently it was the custom to attribute the earlier examples of such work indiscriminately to Ignaz Bottengruber, of Breslau. Bottengruber was undoubtedly one of the ablest, and is claimed by Dr. Pazaurek as " der deutscheste," of the *Hausmaler*. The *joie-de-vivre* which breathes in his riots of bacchanals and revelling *putti* gives his work a genuine attractiveness. He was notably successful in combining in well-balanced counterpoise polychrome and monochrome designs on one and the same piece. He was also precocious in the invention of asymmetrical arrangements of scrollwork in anticipation of the true rococo. In laying stress on his merits, however, it would be wrong to overlook the performances of the early porcelain decorators such as Seuter, already mentioned, J. Aufenwerth, of Augsburg, whose *chinoiseries* prepared the way for the typical motives introduced by Herold in the painting-rooms at the Meissen factory, and another Breslau artist, H. G. von Bressler. A painter who seems to have escaped the researches of the author is C. Wedin (?), whose not very clearly legible signature is seen with the date 1750 on a Meissen tankard in the Victoria and Albert Museum (Fig. 4), with very accomplished painting in crimson monochrome of a subject in the manner of Wouverman.

For the many later " house-painters " we must refer the reader to Dr. Pazaurek's book, as well as for the first detailed account of the Hildesheim clergyman, Canon Busch, who decorated porcelain as a pastime by engraving it with a diamond and rubbing black into the scratches. The footnotes are a very mine of miscellaneous information; as samples of the matters discussed we may incite the occurrence of plain white Delft ware in paintings of the Dutch school, the eighteenth century fondness for

Digitized by Google

ruins, motto glasses and *Gespräch-spielen,* sundial window-panes and magic-lantern slides. We may note one or two points needing correction. The Franks Collection is no longer in the Bethnal Green Museum, where it was for many years exhibited on loan, but in the British Museum. The author of *Old Dutch Pottery* is Dr. Elisabeth Neurdenburg, not the writer of this article. The enamel depicting the flight of King Stanislas Leszczinski, formerly in the collection of Lady Charlotte Schreiber, is wrongly described as a snuff-box, though it was intended for, and may perhaps once have been, the lid of one. The subject symbolizing the Seasons (Figs. 303, 304), are from compositions of Lancret which were engraved by Nicolas de Lamessin. A final word is due in acknowledgment of the admirable manner in which the publishers have done their work in producing the book.

Fine specimens of *Hausmalerei* figured prominently in the exhibition of South German faïence, held last summer in the Kunstgewerbe-Museum, at Frankfort-on-the-Main, of which an excellent catalogue[2] was compiled by the Director of the museum, Dr. Robert Schmidt. In the very readable introduction Dr. Schmidt draws attention to the fact that, unlike the decoration adopted in the workshops of the various factories, the paintings of the *Hausmaler* were in the latest fashion of pure German style and not mere reflections of Chinese motives. In this lay the importance of their contribution to the development of pottery. Their activities were a constant incentive to the controllers of the factories, who would otherwise have fallen too readily into habits of routine; moreover their wanderings from place to place in search of custom brought about a fertile interpenetration of ideas. The excellence of the work done in the factories themselves is well shown in the illustrations to the Frankfort catalogue. Even where Chinese modes were followed, work of high decorative value was turned out, as notably at Fulda. The faïence figures produced in some of the factories hold their own against the porcelain figures which they were intended to emulate; in proof of this we may refer to the illustrations of such figures in the exhibition as the monk in plain white Fulda faïence, the comedians and vagrants attributed to the Eggebrecht factory at Dresden and the birds and animals of Höchst.

[2] MEISTERWERKE MITTEL-UND SUDDEUTSCHER FAYENCEKUNST AUS DEUTSCHEM PRIVATBESITZ. Sonderausstellung Mai bis Juni 1925. (Kunstgewerbe-Museum, Frankfurt a. M.) Frankfurt-am-Main (Englert und Schlosser).

SOME OF DÜRER'S STUDIES FOR *ADAM AND EVE*

BY CAMPBELL DODGSON

THE collection of Dürer's drawings in the British Museum includes, as is well known, a group of studies connected with the engraving of *Adam and Eve,* of 1504 (B.1). There is the beautiful sheet of studies (L. 204) of Adam's right hand (in the engraving, the left hand), both clasping an apple and without an apple, five hands in all. The apple, first put into Adam's hand, was afterwards transferred to Eve's. One of the hands without an apple (that nearest to the middle of the sheet) agrees exactly with the arrangement of the fingers finally adopted by Dürer, who rejected the two other attempts. On the same sheet is a separate study of the neck, shoulders and left arm of Adam, holding a staff; this study has been used for the right arm in the engraving, where the hand grasps a bough. Still on the same sheet is a study of rocks and bushes, which bears only a general resemblance to the rocks in the upper right-hand corner.

Then there is the single figure of Eve (L. 235) with a dark background like that of the Pierpont Morgan (formerly Lanna) drawing showing Adam and Eve together (L. 173). This *Eve* is so closely connected with the engraving that I should feel bound to regard it, with Lippmann and Wölfflin, as a study for the Eve of 1504, were it not for the indisputably genuine date, 1507, which cannot be explained away or read as 1504. This date belongs to the time when Dürer was preparing his picture of *Adam and Eve* of that year, now in the Prado, and had the drawing of 1504 (L. 173) again under consideration, as well as the drawings of Eve dated 1506 (L. 239-242). At that time he must have drawn this almost exact repetition (with some slight improvements) of the Eve alone, though the engraving had long been finished.

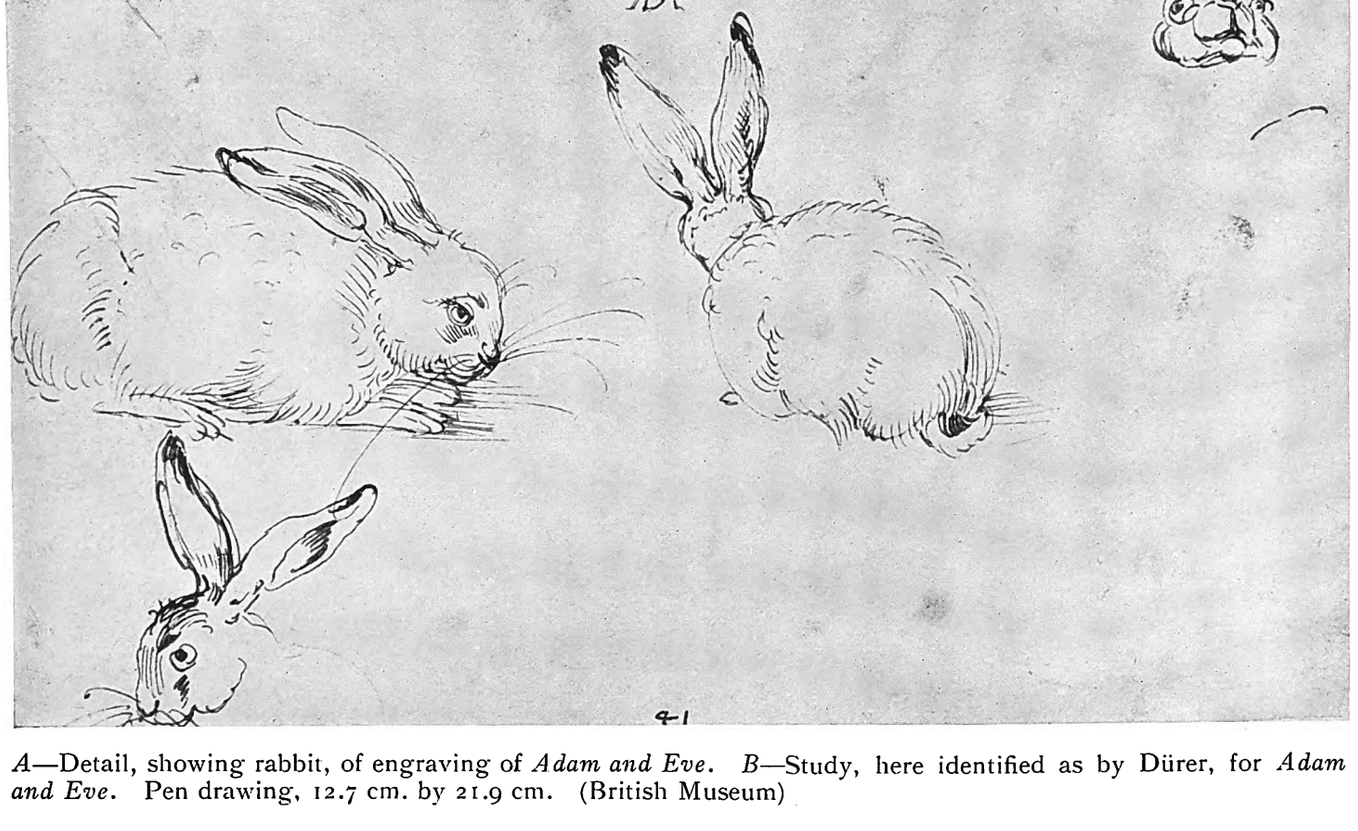
Leaving the figures, the British Museum also possesses the finished drawing of an elk (not stag) which is seen in the background behind the legs of Adam and the trees. This drawing was discovered and published by Harry David in the Berlin *Jahrbuch,* 1912 (xxxiii, 23). It has not hitherto been noticed that the preliminary sketch for another of the animals in this engraving, the rabbit near the right leg of Eve, is also in the British Museum. The drawing here reproduced (Sloane, 5218-157) did not pass muster when Dr. Lippmann and Sir (then Mr.) Sidney Colvin made their selection of the drawings to be included in Lippmann's great publication (Vol. III, 1894), though it was photographed at that time. It is

Digitized by Google

A—

—C

B—



—D

A—Detail, showing rabbit, of engraving of *Adam and Eve*. B—Study, here identified as by Dürer, for *Adam and Eve*. Pen drawing, 12.7 cm. by 21.9 cm. (British Museum)

C—Detail, showing parrot, of *Madonna mit den Tieren,* by Dürer. D — Detail, showing parrot, of engraving of *Adam and Eve*

Some of Dürer's Studies for *Adam and Eve*

Digitized by Google

Digitized by Google

mentioned by Ephrussi (p. 184, note 2), who connects it erroneously with the rabbits on the *Virgin* of 1509 at Basle. It remained till a year or two ago among the drawings left in the old Sloane volume as doubtful, but it has had since then its proper place among the mounted drawings held to be authentic, and will be included in the supplementary volume of "Lippmann" now being prepared at Berlin.

The sheet measures 12.7 by 21.9 cm., and may have formed part of a sketchbook, since it bears the number 41, written apparently by the artist. The drawing is in Indian ink; the monogram (not genuine) has been added later in a different ink. The rabbit nearest to the monogram appears (in reverse) on the *Adam and Eve*, where one of its ears is cut off by Eve's leg. It is better observed than the rabbit in profile, to left of it; but the best of the sketches is that of head and ears only in the lower left corner. In the upper right corner is a curious drawing of a rabbit's face only, seen from the front. It is obvious that the sheet contains a number of sketches from nature of a tame rabbit, not made with any definite purpose, and was afterwards found useful when the engraving was being designed.

The parrot seems to have flown from its post in the *Maria mit den vielen Tieren* (L. 460), at Vienna, and alighted on the bough that Adam holds in the engraving [PLATES C, D]. I cannot point out any original studies for the other animals—cat, mouse, cow and chamois.

DR. JUSTI ON GIORGIONE

BY SIR HERBERT COOK, BART.

DR. JUSTI'S new book on Giorgione[1] is a remarkable work, not only because it exhausts every avenue of approach by which Giorgione can be studied, but because in the result a different picture of the artist emerges from that which the same author gave us in his former edition seventeen years ago. In fact it is a totally unexpected revelation and one likely to cause violent opposition from critics of this thorny subject.

In his first edition, comprising two bulky volumes, Dr. Justi treated Giorgione with too easy a tolerance as the author of many works now seen to be rather of his school. In the present edition, also consisting of two large volumes, he has curtailed the number to twenty-five authentic examples and has succeeded thereby in drawing a picture of a more consistent artist. He is less open to the charge of being a Pan-Giorgionist, as he was dubbed by Signor Lionello Venturi; nevertheless the acceptance of twenty-five is sufficiently remarkable, comprising as it does not only the usual allowance that most modern criticism gives to the Master but including such unexpected pictures as the *Salome* of the Doria Palace and the *Pietà* at Treviso. Moreover, Dr. Justi accepts the two self portraits at Budapest and Brunswick, the *Holy Family* in the Louvre and the *Schiavona* (or as I prefer to call it *Caterina Cornaro*) at Richmond. It is not a little remarkable that six of his twenty-five authentic Giorgiones are in England—the others besides the *Schiavona* being the National Gallery *Adoration of the Magi*, the Allendale *Nativity*, Mr. Benson's *Holy Family* and, most important of all, the *Adulteress* at Glasgow and the *Judgment of Solomon* at Kingston Lacy. Such verdicts are naturally calculated to provoke critical opposition but his reasoning is so backed up by a wealth of irrefutable knowledge as to carry conviction to those who like myself believe in the larger Giorgione.

The study of the authorities, especially the writers of the sixteenth and seventeenth centuries, is most thorough, and greater credence, it would seem, is to be attached to Vasari than has been hitherto allowed. It is all the more surprising therefore that so little value is put upon the Vendramin catalogue of 1627, in which important evidence is brought forward as to the Giorgiones then existing in Venice. This evidence would have helped our author to decide more definitely on the authenticity of the Allington Castle panels which he accepts only with considerable hesitation. There is no reference moreover to Sir Martin Conway's recent article on the subject, but as this only appeared in the November number of THE BURLINGTON MAGAZINE, it is to be presumed that it was published too late to be dealt with by our author. Naturally, no reference occurs for the same reason to the alleged rediscovery of the *Giovanni Borgherini and his Tutor*, now at Richmond, nor is there any discussion of the so-called Marostica Sibyl of which an old copy is here illustrated for the first time. [PLATE.] What has become of the original seems to be unknown, but if the *Salome* of the Doria is accepted as genuine, it would not be unreasonable to adopt the *Sibyl* also. It would have been of some value in the argument if reference had been made to Lord Northbrook's

[1] GIORGIONE. By Ludwig Justi. 2 vols. 63 pl. Berlin. (Verlag von Dietrich Reimer). M84.

Digitized by Google

old copy of the Doria picture, inasmuch as it still traditionally bears the name of Giorgione. The existence of old copies is not always recorded by our author, for example there are four old copies of the National Gallery *Ariosto* all of which bear Giorgione's name, which fact has some value in determining the vexed question of authorship. We cannot follow the refinement which ascribes the *Ariosto* to some follower of Giorgione's other than Titian, and are surprised that the *Broccardo* at Budapest should fail to gain admission to the fold. On the other hand, the exclusion of the *Shepherd Boy* at Hampton Court has greater show of reason, whilst among the doubtfuls may be mentioned the so-called *Parma* at Vienna, the *Gattemelata* in the Uffizi, the *Man in Fur* at Munich and the Temple Newsam portrait. Giorgione's share in the San Crisostamo Altar-piece is fully admitted, but a fuller collaboration of Sebastiano del Piombo in several other disputed pictures might have been recognized with advantage. It would not be unreasonable to infer that he had a considerable share in completing the Louvre *Idyll*, or to give it a better English name *The Pastoral Symphony*. The same collaboration may also be found in the Louvre *Holy Family*, to whose gorgeous colouring and ripeness of expression Dr. Justi does full justice.

On the subject of Giorgione's relations to Titian our author is not explicit enough; surely he collaborated more than is commonly supposed in finishing the work left incomplete on the easel at Giorgione's early and unexpected death. The vexed problem of the Pitti *Concert* can be best solved on assumption of joint authorship, as in the case of the *Schiavona* at Richmond and the *Ariosto* in the National Gallery: our author recognizes this principle in the case of the Treviso *Pietà*, also in the case of the *Storm* in the Venice Academy, on which successive hands following Giorgione's have certainly been at work. The question of the chronology of Titian's early career is not fully examined, yet herein lies the key of the solution of many problems, not only with regard to Giorgione's own career but involving the revision of our estimate of Palma Vecchio's early work and in fact the development of the Venetian school at the beginning of the sixteenth century. The importance of the frescoes on the Fondaco de' Tedeschi façade, as recorded by Zanetti, is very properly and fully recognized. The identification of the Kingston Lacy *Judgment of Solomon* with the picture ordered for the Ducal Palace in 1508, would set the seal upon its authenticity. A fresh point of resemblance with Dürer might have been instanced (as pointed out by Sir Martin Conway) by the comparison of the Infant Paris in one of the Allington panels with one of Dürer's drawings.

The main result of this new study of Giorgione's art is to prove his immense importance as the real founder of the Venetian Renaissance. Too much attention has been devoted by modern writers to the earlier phases of his art, when dependent on Bellini, whereas the *maniera moderna* (of which Vasari speaks) is revealed in the years 1507-10, the last three of his short life. The dramatic quality of his mind can be proved by a study of the Fondaco frescoes—as preserved by Zanetti's engraving—a point on which the author is undoubtedly right. He was not merely a lyrical artist, as represented by Morelli and others, but capable of great and original creations of dramatic intensity, which in their turn inspired Titian and the later Venetians. The Kingston Lacy *Judgment of Solomon* is rightly pronounced the corner-stone of Giorgione's later style, and the Louvre *Holy Family* the richest example of his maturer art. We fully share this view of the matter, but it has never yet been convincingly stated as it now is by Dr. Justi.

These two volumes contain so many fruitful suggestions that it is to be hoped an English translation will be published. As they stand they represent German scholarship and German research at a very high level of achievement and they promise to remain the last word on the subject until we are lucky enough to find fresh documentary evidence or some of the many missing pictures recorded in the older historians whose writings Dr. Justi so thoroughly explores.

SHORTER NOTICES

AN UNPUBLISHED VAN DYCK.—In the British Museum Print Room, among the "after Van Dyck" engravings, is an anonymous seventeenth- or early eighteenth-century print of the *Road to Calvary*. The original of this print, in reverse, is the picture here reproduced, on our Plate, by the kind permission of Miss Clayton East. The panel in its frame measures $12\frac{3}{4}$ in. by $17\frac{3}{4}$ in., the print $13\frac{3}{4}$ by $17\frac{3}{4}$. Smith, referring to Van Dyck's well-known *Road to Calvary* in S. Paul's, Antwerp, dated about 1617, says that "the first thought for it, done in bistre, is in the collection of the late Sir Thomas Lawrence." I have not traced this bistre painting in Lawrence's sales, but it is not a wild supposition that Miss East's picture and Lawrence's are one and the same. So far as I know, the anonymous print and Miss

Digitized by Google

The "Marostica Sybil." Old copy by an unknown artist. Canvas (Sir Herbert Cook, Bart.).
Dr. Justi on Giorgione

The Road to Calvary, by Van Dyck. Panel, 32.4 cm. by 45 cm. (Miss Clayton East)

Shorter Notices: An unpublished Van Dyck

Digitized by Google

Digitized by Google

Digitized by Google

A—Pair of mortuary figures, unglazed pottery painted in dry pigment. Perhaps Wei dynasty. Height, 31.7 cm.

B—Pottery ornament from roof-tile. Pale green glaze, much destroyed. T'ang period or later. Height, 16.5 cm.
From the James Baird Collection exhibited by Messrs. Bluett & Sons

C—Figure of a dwarf, from a tomb in North China. T'ang period. Height, 12.7 cm.

Digitized by Google

East's monochrome painting are the only evidence of Van Dyck's variation on his 1617 *Road to Calvary*. It seems to me improbable that the picture is " the first thought " for the 1617 altar-piece. I would suggest that it is a rather later re-handling of the old upright design, with important alterations. The weeping girl on the right so closely recalls the St. Catherine of the Westminster and Sprague (Chicago) Collections' *Virgin and Child with St. Catherine*, which are placed between 1622-30, that we might reasonably connect Miss East's picture with them in date. The same girl recurs in the *Christ with the Sponge*, in St. Michael's, Ghent, of 1630. Apart from this evidence of type, there seem to be more accomplishment, more projection, and a rather more sophisticated feeling in this variation than are characteristic of Van Dyck in 1617. The handling of this small picture is very spirited: the fluent line, the crisp pats of impasto, and the general suggestion of rapid execution are characteristic of Van Dyck's easy, if somewhat mechanical, spontaneity. There are two passages of colour in the panel: Mary's mantle is slate grey, with brownish sepia shadows; the sky is a steely brown. The rest is monochrome—pure white and what is called Van Dyck brown. The tricky nature of this rich brown pigment, presumably used with turpentine, even in Van Dyck's time and hands, is proved by little cracks in certain parts, e.g., the hair of the bare-backed soldier, where the brown has been painted over the white.

C. H. COLLINS BAKER.

EARLY CHINESE CERAMICS. — The James Baird Collection, of which the public exhibition for sale by Messrs. Bluett & Sons was opened on May 6, impresses one immediately with its uniformity of excellence. There is scarcely a piece which does not attain a high aesthetic standard and equal ceramic achievement. Beauties of form, colour and technique dignifying some of the simplest and subtlest products of the Chinese potter's art, notably as practised under the Sung, are here displayed. It is fortunate, therefore, that the intact Collection was put on view. The problem is to pick out pieces for eulogy. The jade-like qualities of the covered vase (No. 1) of early celadon may appeal specially to some; to others the plastic force and olive-green glaze of the duck (No. 23) may come as a revelation; some may delight chiefly in the black and brown glazed ware of Chien type, notably the bowl and jar (Nos. 38 and 45); others may find greatest satisfaction in the seventeen examples of *ying-ch'ing* porcelain (notably Nos. 110, 121 and 122); but none can remain unmoved by the wonderful range of white porcelain, mainly of the Sung period.

Among the more noteworthy miscellaneous objects are a figure of a dwarf (No. 137) modelled with fine mastery, two mortuary figures (Nos. 149 and 150) labelled Wei in the catalogue, with doubtful justification, and a tile ornament of a rearing horse held by two grooms (No. 153), which perhaps is later than T'ang.

Photographs of the dwarf, the mortuary figures and the horse and grooms are reproduced on the accompanying plate. W. P. Y.

CORRECTION.—*Chinese Lacquer*. The article which appeared under this title in THE BURLINGTON MAGAZINE last month, contained, (p. 263), the erroneous statement that a lacquered fragment represented on PLATE I, B and C, was obtained by Mr. Umehara from a peasant. The truth is that it came into the possession of a resident of P'ing-yang, and now belongs to the Tōkyō Fine Art School.

THE LITERATURE OF ART

MEDIÆVAL ILLUMINATION. BY M. BERNATH.

LA MINIATURE ITALIENNE DU XE AU XVIE SIÈCLE. By PAOLO D'ANCONA. 131 pp. + 93 pl. Paris and Brussels. (Van Oest.) 40frs.

The evolution of mediæval illumination is less interesting in the art history of Italy than in that of France or England. In Italy, illuminating was mainly imitative and seldom rose independent of easel painting, and this is particularly true of the fourteenth and fifteenth centuries. Even a cursory glance over the plates in this book makes that evident. The present volume is the third in a series of richly illustrated monographs on the different European schools of book illumination. Professor Paolo d'Ancona's name is well known to every student of the history of Italian illumination. The long series of his publications on different phases of this subject in Italian periodicals (" La Bibliofilia, L'Arte," etc.), his conclusive monumental work, " La Miniatura Fiorentina," has long ago secured him a leading position in this particular field. Especially the history of Florentine illumination during the Quattrocento period owes very much to his researches. The text of the present volume is very concise. It does not give more than a summary of the history of the different regional schools of illumination. The material presented is very diligently brought together from earlier publications, it does not contain, however, many important new facts. One feels, nevertheless, everywhere the author's intimacy with the manuscripts discussed in the text. It is a great

Digitized by Google

advantage to the reader that he finds reproductions from almost all the manuscripts Professor d'Ancona considers worthy of discussion. The ninety-seven collotype plates, four of which are in colours, are very good and clear. The text is a translation from the original manuscript in Italian and the translator is not always very happy in rendering the original sense.

A few additions and corrections will perhaps do some service to the student and may be useful for a second edition. On page 2 the Ashburnham Pentateuch is still treated as a product of Northern Italy, although Berger, *Histoire de la Vulgate,* 1893, Haseloff (in A. Michel's *Histoire de l'art*) and especially recently W. Neuss, *Die Katalanische Bibelillustration um die Wende des ersten Jahrtausends,* etc., Bonn, 1922, have conclusively proved that this famous manuscript is certainly of Spanish origin. On page 5 (and on the corresponding plate) we find "Grimojaldus" quoted as the illuminator of Cod. G. C. 109 in the Library of Monte Cassino. But the signature of this manuscript reads, as can clearly be seen on plate iv: "Grimoaldus diaconus et monachus scripsit." The tall stroke of the d—characteristic of the Romanesque script of Monte Cassino—has been mistaken for a j. Besides, the text of the signature clearly proves that Grimoaldus was but a scribe and not a miniaturist (cf. also the notice on Grimoaldus in Thieme-Becker's *Kunstlerlexicon.* The signature of the Evangeliar in the sacristy of the Duomo in Padua quoted on page 10 reads as follows: "expletum est ab Ysidoro hoc opus." This Ysidor must therefore also be considered as the scribe and not as the miniaturist of the manuscript. The French translation of the well-known Dante quotation on page 16 ("l'onore é tutto or suo, e mio in parte") does not render exactly the meaning of the original. The collection of drawings in the Biblioteca Civica in Bergamo bearing the name of Giovannino de' Grassi should not be called "précieux volume de ses dessins," for it contains the work of several artists of slightly different periods (cf. the article of C. F. Weigelt in Thieme-Becker's *Kunstlerlexicon,* vol. xiv). On page 72 we should read Niccolo di Ser Sozzo Tegliacci (and not Ser Sozzo Tegliacci), the former being the exact name of this miniaturist. On page 52 we find the praise of the Lombard miniaturist Belbello, but none of the illuminations ascribed to him is reproduced, for plate xlviii, quoted in the text, show only the work of Belbello's collaborator, Girolamo da Cremona. It would have been good for the sake of precision to mention on page 79 the full name of the Florentine miniaturists Gherardo and Monte del Fora, especially as we find them on page 82 quoted as the "brothers de Fora." It strikes one as strange in a work of scientific pretentions to find the miniaturist Giovanni Boccardino constantly quoted us "Boccardino vecchio." The following works should be added to the bibliography: St. Beissel, *Vaticanische Miniaturen,* Freiburg i. B. 1893; G. Biagi, *Bibliothèque Medicea-Laurenziana* (reproductions de manuscrits enluminés), Florence, 1914; W. Bombe, *Geschichte der Peruginer Malerei,* Berlin, 1912 (contains on pp. 47-61 and 144-152 a history of miniature painting in Perugia with illustrations); G. Bertoni, *La Biblioteca Estense e la coltura ferrarese ai tempi del duca Ercole I,* Turin, 1903.

JAPANESE MASKS. BY A. J. KOOP.

JAPANISCHE MASKEN: NŌ UND KYŌGEN. By FRIEDRICH PERZYNSKI. 2 vols. 184 +235 pp. + 122 pl., and numerous small text illustrations. Berlin (De Gruyter). M.80.

Dr. Perzynski, no less than his readers, is to be congratulated on the addition of at least one to the deplorably meagre list of really satisfying monographs on Japanese art. It is a curious fact that, after half a century of study, not more than three or four of the important and well-defined channels into which the artistic endeavours of the Japanese have been diverted have hitherto received complete and satisfactory treatment within the covers of a single book When we have quoted Brockhaus on Netsuke, Fenollosa on Paintings, and Binyon and Sexton on Colour Prints, the list is practically complete. Sculpture, Lacquer, Bronzes, Swords, Sword-mounts, Armour, and, until now, Masks, still await their *loci classici.*

To the uninitiated, the carved and painted wood masks used, for the last five centuries and more, by actors in the semi-religious *nō* plays of Japan and their comic interludes known as *kiōgen,* are little more than bizarre trifles, unworthy of serious study. Dr. Perzynski convincingly proves the falsity of this unenlightened view and discloses, in an encyclopædic and well-ordered series of chapters, the inward nature of one of the most beautiful and peculiarly creative phases of Oriental art, a phase that reveals as no other the characteristic intellectuality of the island race. To the collector, the most valuable portion of the work, apart from the admirable and perfectly reproduced series of illustrations (one mask to a plate), is the fully descriptive alphabetical list of mask types—often so difficult to differentiate—which constitutes the major part of the second volume. The minute verbal descriptions of these types are accompanied in each instance by a delightful little photograph, as well as by references to the plays

Digitized by Google

in which it was (and is still) used and to fine specimens in public and private collections. Chapters dealing with the history of the *nō* and with the hereditary schools of actors taking part in them and of famous carvers who produced the masks, serve to round off a book worthy to take its place as one of the standard works on important art subjects.

At the same time the reviewer is fain to animadvert—and not for the first time when dealing with kindred works on Far Eastern subjects—upon one grave defect, namely, the neglect to indicate the Chinese characters for all personal names and some Japanese words and phrases. The most frequent cause of such a defect, sheer ignorance on the writer's part, is quite certainly absent here; while the need for economy in production could always be met by massing the ideographs in an appendix or embodying them in the index. Yet, apart from a dozen sample facsimiles of mask-signatures, there is not a character in the whole 419 pages of Dr. Perzynski's book, with its mention of over a thousand names of masks and their makers. The point is really an important one for students and those who may be handling the works of art themselves. To quote an unfamiliar Japanese name or word merely in its transliterated form is as tantalizing as would be a list of European artists written out in one of those phonetic scripts that, while reproducing the sounds, leave the spelling in most cases a matter of considerable doubt. To take a Japanese example, the name Masayoshi might be written in over a hundred different combinations of Chinese characters, only one of which would be correct in a given instance; while the very same combination, in another case, might read, not Masayoshi, but something else, to which the provision of characters in the appropriate reference-book would give at least some clue.

NETHERLANDISH PRINTS. BY A. E. POPHAM.

HISTOIRE DE LA GRAVURE DANS LES ANCIENS PAYS-BAS ET DANS LES PROVINCES BELGES DES ORIGINES JUSQU'À LA FIN DU XVIIIE SIÈCLE. PREMIÈRE PARTIE; DES ORIGINES À 1500. By A. J. J. DELEN. 149 pp. + 66 pl. Paris. (Van Oest.) Frs. 150.

The idea of writing the history of engraving and woodcut in the Netherlands, a task not hitherto undertaken, is an admirable one, and the author, M. A. J. J. Delen, of the Plantin-Moretus Museum at Antwerp, is excellently equipped for the work. The first part, which deals with the beginnings of graphic art and goes down to about 1500, gives a summary of what is known of early Netherlandish engravers and woodcutters and their work. The mere act of assembling and illustrating in a single work a mass of material hitherto unpublished or widely scattered, is one which must arouse the gratitude of every student and lover of early Flemish art.

The main criticism which we have to make of the author's point of view is that he seems too concerned with what he calls a " lutte justement revendicatrice," to recapture from the Germans works of engraving unjustly appropriated by them. This appears to us hardly the spirit in which to approach the history of art, though it must be admitted that M. Delen is, on the whole, fair, and that his prejudices do not interfere to as large an extent as might be feared with his sense of historical accuracy. Practically all our knowledge of early engraving and woodcut is due to the researches of German scholars, as M. Delen admits, and if they have given to Germany a greater preponderance in the early history of engravings than is actually her due, this has been done, it appears to us, not in any annexationist spirit, but in perfectly good faith. Latterly, German students have in many cases revised their opinions in favour of the Netherlands.

M. Delen devotes some sensible paragraphs to the difficulties of localizing primitive woodcuts, and emphasizes the danger of drawing conclusions not only from the provenance and watermark, but from the style of such works. When on the latter ground only he claims for the Netherlands such works as the *Rest on the Flight to Egypt* at Vienna (Schreiber 637) we think he hardly pays sufficient attention to his own precepts. The evidence for the localization of this print, such as it is, is as follows. It was, together with a woodcut of St. Jerome, pasted inside the cover of a manuscript containing various works, the earliest and most important of which " Briefe der Väter über den h. Hieronymus deutsch durch Johann Bisschoff von Ollmütz " is dated 1418; the other excerpts appear to have been written in later after the manuscript was found. The two woodcuts are on paper which has the same watermark as that of the rest of the volume. The provenance of the book was not the convent of Mondsee in Austria (an error corrected by Molsdorf and Haberditzl). A woodcut of the *Trinity* (Schreiber 736) admittedly of the same style and period came from a missal written for the Church of St. James at Brunn in 1435. This evidence is far from conclusive but, in the absence of anything against it, seems to point to Bohemia as the place of origin of this style of woodcut. I can see no affinity, beyond a most general one, between the *Rest on the Flight* and the *Mass of St. Gregory* (Schreiber 1462) which has a Flemish inscription, and which M. Delen adduces conclusively as showing the Flemish origin of the former.

This is one of many debatable points to which such a work as M. Delen's must give rise, nor

Digitized by Google

do we think the question of the date of the *Virgin* of 1418 at Brussels so conclusively established. It appears to us indubitably to mark a later stage of development than the "Exercitium super Pater Noster" and the St. Christopher of 1423, and to resemble in style the first edition of the Biblia Pauperum of at least as late as 1450. With the block books we are on firmer ground, though the connexion of the Biblia Pauperum with the Dutch manuscript illustrated Bibles of 1460-70 seems to us to point to Holland as its place of origin, and not Flanders, as M. Delen seems to imply.

M. Delen's treatment of copper engraving, necessarily rather summary, is adequate, but many of his statements and hypotheses must be received with caution. Mention might have been made of Friedrich Winkler's plausible theory that the word "Bosche" inscribed on the engravings of Alart du Hamel refers not to the painter but to the town of Bois-le-duc, and that their designer is an anonymous forerunner of Jerome Bosch.

The sixty-six collotype plates illustrating this work are good in quality and are admirably selected to illustrate the development of woodcut and engraving in the Netherlands.

The Dictionary of English Furniture from the Middle Ages to the Late Georgian Period. By PERCY MACQUOID and RALPH EDWARDS. Volume II. 360 pp. fully ill. + 14 col. pl. ("Country Life.") £5 5s.

Previous to the publication in 1904 of Mr. Percy Macquoid's "History of English Furniture," few of those interested in the minor arts could have imagined that this subject was ever likely to demand the amount of attention it has since received. That pioneer work opened the eyes of connoisseurs to its possibilities; and finally the scheme was set on foot by Mr. Macquoid of a "Dictionary of English Furniture." The first volume appeared a year or so ago. Mr. Macquoid did not, unfortunately, live to see the second volume in print; but Mrs. Macquoid, having been engaged with her husband on the Dictionary from its inception, and being in possession of his notes and material, was able to take his place, and continuing to work in collaboration with Mr. Ralph Edwards produced a second volume which is in every respect equal to, if not even better, than the first.

The first volume carried the subject on as far as Chairs. C section is continued more than half way through the second. Its chief articles are on Chandeliers, Chests and Chests-of-drawers, Clocks, Commodes, Couches and Cupboards. There is also an interesting contribution by Miss Jourdain on Chimney Furniture, and an instructive and concise article by Mr. J. C. Rogers on Furniture Construction. The volume further comprises information on such subjects as Dolls' Houses, Desks, Dressers, Lacquerwork and Lanterns, and concluding with a treatise on Mirrors. This is perhaps one of the most comprehensive that has yet appeared, and shows by upwards of 140 illustrations a singularly complete series of types dating onwards from the latter part of the seventeenth century. It seems that scarcely any mirrors earlier than about 1650 are forthcoming, and no single example of an English sixteenth century mirror appears to have survived. A similar gap appears in the history of chandeliers, the form of which we know practically nothing until the time of Queen Anne. Here, as elsewhere throughout the Dictionary, an ingenious use has been made of miniatures reproduced from mediæval manuscripts for the purpose of illustration. These, though more often of French or Flemish origin, may be assumed to give a very fair idea of what contemporary English furniture was like. An especially good instance of this method of illustration can be seen in the miniature on page 2, where is depicted one of the earliest forms of chandelier —a simple modern cross-bar, known as a candlebeam. These interesting contemporary miniatures, it may be suggested, would have been still more valuable to students had the reference number of the manuscripts to which they belonged been given in each case.

The amount of labour that its joint authors have put into the making of this Dictionary—or Encyclopaedia, as it might more properly be termed—has been very considerable; yet its production would scarcely have been possible without the continued assistance rendered to them by Mr. Edward Hudson of "Country Life." H. C. S.

A History of Old English Glass. By FRANCIS BUCKLEY, with a foreword by Bernard Rackham. xxvii + 155 pp. + 60 pl. (Ernest Benn). £3 3s.

For some years Mr. Buckley's researches have been well known to students of the history of English glass, but the privately printed brochures in which they were embodied have been difficult of access. It was a very happy idea, therefore, to persuade Mr. Buckley to draw together these scattered papers, and though we can hardly describe the book now published as an adequate or full substitute for Hartshorne, yet it is a perfect appendix to that monumental work, and the information it contains is of the greatest importance for the history of English glass. A considerable number of eighteenth century newspapers have been carefully searched for any mention of glasses or glassmaking, and the result is very illuminating. This is especially the case in that part of the history of the craft relating to the origin of that distinctively English inven-

Digitized by Google

tion, flint glass, and to the introduction of glass cutting and wheel engraving. As to the latter subject, Mr. Buckley remarks in his preface that "it has been the custom, not only to treat wheel engraving as something independent of glass-cutting, but also to regard the making of cut-glass as an unfortunate episode at the very end of a period of general artistic excellence. . . . . This was never the attitude of our ancestors during the eighteenth century. For them cut-glass was almost from the day of its introduction the most desirable of all English glass wares, in fact almost the only kind of glass that it was worth while to advertise under a specific description. . . . Regarded from a broad historical point of view (cut-glass) was the only type that mattered in the eighteenth century; because from it were developed nearly all the main products of the nineteenth century." This is perhaps too evolutionary a method of approaching the subject; a cut or engraved glass in the early part of the eighteenth century gains in importance merely because of its later progeny. It would be equally feasible to ignore the early cut-glass as irrelevant beside the more beautiful forms of Venetian derivation. But Mr. Buckley is mainly concerned with facts, and with these his book is thickly packed. Probably his most surprising revelations concern the development of glass-cutting. Until Mr. Buckley began his researches we were in the habit of regarding this art as typical of the nineteenth century, and if we ever ventured into the eighteenth century, it was merely to trace origins in the last decade or two. Mr. Buckley has no difficulty in showing that the development was continuous from quite early in the century, and by concentrating on objects with dated mounts, such as cruet bottles, he has been able to deduce the character of this development. Another feature of this book is the systematic way in which the information relating to specific forms, such as candlesticks, girandoles, decanters, syllabub glasses and toys, is arranged in separate sections. Finally, in the Appendix, the references from the various newspapers are quoted in chronological order with full references. The book is indispensable to any future study of the subject and is illustrated with admirable plates drawn mainly from the Hamilton Clements and Kirkby Mason collections. A minor criticism might be directed to the index, which is very summary for a work of this nature. H. R.

The Revival of Aesthetics. By HUBERT WALEY. 40 pp. (The Hogarth Press.) 3s. 6d.

Mr. Waley, in this little book, shows no hesitation in declaring that Croce's, and consequently Bergson's, theories of æsthetics are incompatible with modern discoveries in psychology, and he unhesitatingly discards them. He argues that the term "Art" denotes a sequence of mental events as follows: (i) Those events in the individual mind, compelling him to create (ii) certain material productions which evoke (iii) æsthetic pleasure in the minds of other individuals. Putting cognition when objectively arranged on one side as being the mental situation apparently productive of Science, he offers the theory that the same sort of cognition subjectively arranged is productive of subject-matter in Art, while emotional experience alone gives rise to "significant," "pure" or "abstract" form in Art. These ideas are obviously based on the understanding that one's mental impressions are divisible into a sort of procession of clear-cut perceptions and thoughts which moves across a background of emotion.

Mr. Waley considers that the abstract element in a work of art is a physical representative of an emotional condition, and some of his shrewdest arguments are grouped around that notion. After considering certain opinions of Darwin (expression in man and animals), Köhler, William James, McCurdy, McDougall and Mr. Hambidge, the subject of rhythm in nature and in art is taken up and the theory advanced that rhythm is an effective means of reducing intellectual activity and so freeing those emotions with which the essential characteristics of art are associated. This and the conception that the intellect is the organ of contact with objective reality, are at the base of Mr. Waley's contribution. But the essay is short and concentrated and can hardly be satisfactorily summarized here. We commend it to all interested in but dissatisfied with current æsthetic theory. R. R. T.

Deutsche Plastik. By GEORG LILL. 248 pp. + 32 pl. Berlin (Wegweiser-Verlag).

This is a rather originally conceived little book, in more ways than one. The writer suggests that it may be taken as a reaction against the current tendency to produce picture books on a large scale, with a relatively small amount of accompanying text. Here the proportion is certainly reversed; the thirty-two plates, though well reproduced, are on quite a small scale, and each piece of sculpture illustrated is made the subject of a short chapter. The bibliographical matter, which is full and clearly arranged, is kept to the end.

The justification of such a method must lie in the selection of the subjects. Dr. Lill's choice is a surprising one, even at a time when the Baroque is coming back into general esteem. Nearly a third of his illustrations date from

Digitized by Google

between 1600 and 1800; only two belong to the Romanesque period; and the text naturally bears out this predilection for the ripe if not the over-ripe in art, and seems to improve in interest as the book proceeds.

German sculptors slipped with a curious ease into the conventions based on Michael Angelo and Bernini; they had even anticipated certain aspects of those conventions in the later Gothic period, in a way that could hardly be paralleled in France or England. They were sometimes on the edge of producing masterpieces, and yet even Donner never got over that edge and found himself on the same slopes as Houdon or Pigalle.

E. M.

American Art Annual, Vol. XXII, 1925. 785 pp. + 17 pl. WASHINGTON: (AMERICAN FEDERATION OF ARTS), $7.50.

This is a remarkable publication, the like of which does not exist in this country. It is issued yearly and is, as far as we on this side of the Atlantic can judge, an almost complete guide to the art activities of America. There is an account of the chief events of the year, a long descriptive and statistical list of all museums, and others of art societies, of schools of art, of art magazines, of daily and weekly journals who publish art notes, of paintings sold at auction during the year, as well as two chapters entitled "Who's Who in Art," and "Who's Who Among Art Dealers." These sections are all dealt with in a particularly thorough manner and the book has every merit that a sound work of reference ought to possess. Incidentally, it brings home once more to those belonging to a comparatively impecunious land, how rich and varied are the resources of America and how much energy and time the cultured people there are expending with the object of acquiring, publicly and privately, collections of pictures and other works of art.

R.R.T.

LETTERS

"THE FRASCATORO PORTRAIT IN THE MOND COLLECTION."

SIR,—After reading the letter from J. P. Richter in your April number, will you allow me to lay before you a complaint from a lover of the Italian School, whose opportunity for studying it is limited to our Public Galleries. I have looked at this portrait several times without knowing that its authorship was in question, and made a careful mental note that when next I saw what looked like a rather rubbed out Tintoretto it might be a picture by Torbido. To my surprise on reading the letter in your magazine, I find that the gentleman who ascribed it to Torbido admits that he has never seen a painting like it by that artist, and in fact that it does not resemble his work. While appreciating the honesty of this admission, may I point out the unfairness to the public if the Galleries exhibit pictures named in this way. Had it not been that someone wrote to your magazine suggesting that the picture was really by Titian, it would probably have remained under the name of Torbido, and continued to mislead students for many years. It seems to me that so long as pictures are in private collections the owners are entitled to ascribe them to the artists they believe painted them, because for the most part their friends do not attach serious importance to the ascriptions, but mostly pity the owners who they believe to be deceiving themselves, but when it comes to the Galleries, it is a different matter and the public look for an authoritative statement and for guidance.

Yours faithfully,
ERNEST INNES.

[We print the above letter because the complaint made by our correspondent is so familiar and so frequently justified. The proportion of wrong, sometimes grotesque, attributions, at any rate in provincial galleries, is far too great, and it is difficult to understand why curators do not seek better advice of the kind required and alter the labels on frames wherever necessary. We know of many young students who have been badly misled by accepting such labels as authoritative. At the same time, Mr. Innes and those who share his view should bear in mind that the ascription of works of art to definite authors is more of an art than a science, and that very often there is no consensus of opinion among scholars regarding attributions.

When this is so one can hardly blame a curator for retaining the attribution under which a picture may have been known for a generation or more. But the retention of the name of some great artist when a picture is well known to be the work of a lesser painter is a slovenly, vulgar and unscholarly habit, and one that is far too prevalent in England. —EDITOR.]

W. H. J. WEALE AND BRUGES.

Federation Archeologique et Historique de Belgique, 1 Rue Wallonne, Bruges.

SIR,—I take pleasure in informing you that, at the instance of the Committee of the Jubilee Congress of the Archeological Federation of Belgium it has been decided to place here in Bruges on the gable of his former house, a tablet to the memory of the learned archeologist James Weale, who also was a contributor to your magazine.

W. H. James Weale directed the attention of the world on Bruges, her schools of art and her local architecture. His name is inseparable from our old town.

Desiring to have at least a few English scholars sharing in the subscription which on this side has given already some results, we should be obliged if you would introduce the matter to your readers.

Yours faithfully,
For the President,
L. BEYAERT CARLIER.

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

BURLINGTON FINE ARTS CLUB. Pictures, Furniture, and other Objects of Art.

COLNAGHI, P. D. & CO. Paintings by Charles Cundall.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

GOUPIL GALLERY. Paintings, Water-colours, and Pastels by Letitia Hamilton, Muriel H. Hope, and F. M. Melchers.

LEICESTER GALLERIES. Peintres-Graveurs Independants. Water-colours, *Landscapes*, by R. Purves Flint. Paintings, *Flowers*, by Herbert Carmichael.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

WALKER GALLERIES. Paintings by Mrs. Howard Goad (January 11-28). Water-colours by Cedric J. Kennedy (opens January 14).

YAMANAKA & CO. Ancient Chinese Bronzes (closes January 21).

Brighton :

PUBLIC FINE ART GALLERIES. Works by members of the Brighton Arts Club and the Sussex Women's Art Club (closes January 17).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings; Etchings.

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

SALES DURING JANUARY

ENGLAND :

London :

HARMER, H. R. January 4, 11, 18, and 25, Stamps.

KNIGHT, FRANK & RUTLEY. January 8, Decorative Furniture, Pictures, Porcelain, Bronzes, etc. January 15, Furniture. January 22, Jewels, Old English Silver, Lace, etc.

THE NATIONAL ART COLLECTIONS FUND

Patron - *HIS MAJESTY THE KING*

THE OBJECTS of the National Art-Collections Fund are to secure pictures and works of Art of every kind for the National and Provincial Museums and Galleries and to organize public opinion where the loss of masterpieces of national importance is concerned.

The Minimum Annual Subscription

IS ONE GUINEA

and all lovers of Art are invited to become members. THE PRIVILEGES of Membership include admission without payment on paying days to the National Gallery, the National Portrait Gallery, National Gallery of British Art (Tate), and the Wallace Collection, admission to the Reading Room, Manuscript Students' Room and Print Room of the British Museum, and invitations to view important private Collections and Exhibitions.

Further information, and a Summary of the Achievements of the Society during the first nineteen years of its existence, may be obtained on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1.

Telephone: Mayfair 1337

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

WRIGHT OF DERBY: *Portrait of Sir Brooke Boothby, Bart.* Bequeathed by Miss Agnes Best.

ATTRIBUTED TO H. FUSELI: *Barque of Charon.* Presented by F. L. Lucas, Esq.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

A. VAN DER CABEL (?): *Apollo and the Python.* Red chalk and red wash. Presented by A. P. Rudolph, Esq.

ANON., SCHOOL OF REMBRANDT (Maes? Victors?): *Theatrical performance at a fair.* Pen and ink. Presented by H. van den Bergh, Esq., through the National Art-Collections Fund.

H. DAUMIER: *Man carrying a pail; Head of a man.* Presented by A. E. Anderson, Esq.

W. HUBER: *Alpine landscape.* Pen and ink, tinted with water-colour.

J. JACKSON, R.A.: *Portrait of J. T. Smith.* Water-colour.

PRINTS.

A volume with 141 Flemish sixteenth-century engravings by and after SUAVIUS, BOS, FLORIS, COLLAERT, etc.

C. M. DESCOURTIS: *Frederica Sophia of Prussia, Princess of Orange.* Colour-printed aquatint. Presented by Messrs. Agnew.

A. HERVIER: 37 etchings and 38 lithographs.

F. JANINET: *L'Amour* and *La Folie,* in colours, after Fragonard.

J. NIXON: Ten etchings, dry-points and engravings.

C. H. SHANNON, R.A.: Seven lithographs.

H. DE TOULOUSE-LAUTREC: *May Belfort* (poster), L.-D. 354.

CERAMICS.

Early PERSIAN pottery bowl. Presented by M. G. Tabbagh.

Early PERSIAN pottery bowl. Presented by M. A. Rabenou.

Specimens of glass found at Badari (1925). Presented by the British School of Archæology in Egypt.

Vase with "robin's-egg" glaze, YUNG CHÊNG mark. Presented by F. C. Harrison, Esq.

A jug and two bowls of early PERSIAN pottery. Presented by Henry van den Bergh, Esq., through the National Art-Collections Fund.

White CHELSEA figure of *Hearing,* probably by Roubiliac; a silver figure of a lady, from a tomb near Loyang. Purchased.

CHINESE pottery figure; Six dynasties. Presented by Mrs. Julius Spicer.

Green "KUAN" ware bowl. Presented by H. J. Oppenheim, Esq.

Series of five CHINESE porcelain dishes with marks of different reigns. Presented by H. B. Harris, Esq.

T'ANG pottery model of a tomb; T'ANG pottery figure of a guard; four pieces of SUNG celadon; and a CH'IEN LING box with crackled "orange-peel" glaze. Purchased.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

Portrait bust of a man. Ivory; late seventeenth or early eighteenth century. Height, 5¾ in.

CERAMICS.

Figure of a woman. MENNECY porcelain; middle of eighteenth century. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN.

* Series of seventeenth and eighteenth-century engraved designs for ornament by DU CERCEAU, H. JANSSEN, F. DE CUVILLIES, N. PINÈAU, etc.

Banner-jingle. Bronze; ancient CHINESE. Presented by George Eumorfopoulos, Esq.

PAINTINGS.

* R. H. KITSON: *Gwalior.* Water-colour drawing. Presented by Cecil A. Hunt, Esq.

* J. F. LEWIS, R.A.: Water-colour study for *A Halt in the Desert.* Presented by Mrs. Spencer Musson.

* F. FERRIÈRE: Miniature portrait of a girl.

TEXTILES.

Set of six ENGLISH Elizabethan (Sheldon) tapestry cushion-covers, illustrating the Story of Jacob. Purchased with the funds of the Murray Bequest.

WOODWORK.

Clock with carillon, in walnut case, made by Mayne Swete, of Trayne, Devonshire. ENGLISH; early eighteenth century. Purchased.

Bowl of marbled red lacquer with silver lining. CHINESE; sixteenth century. Presented by A. E. Anderson, Esq., through the National Art-Collections Fund.

Oblong box and cover of painted red lacquer. CHINESE; dated 1600. Presented by A. E. Anderson, Esq., through the National Art-Collections Fund.

Urn of painted satinwood. ENGLISH; late eighteenth century. Purchased.

PUBLICATIONS RECEIVED

BATSFORD.

*SEABY (ALLEN W.). *The Roman Alphabet and its Derivatives.* 75 pp. + 31 pl. 6s. 6d.

BENAGLIA, FLORENCE.

Giovanni Fattori, il Maestro Toscano del Secolo XIX. Introduction by Ferdinando Paolieri. 14 pp. + 64 pl.

BLES.

**Daphnis and Chloe.* Translated out of the Greek of Longus by George Thornley in 1657. 200 pp. + 20 pl. (12 in col.) by John Austen. 25s.

PAUL CASSIRER, BERLIN.

VON HADELN (DETLEV FREIHERR). *Venezianische Zeichnungen der Hochrenaissance.* 40 pp. + 65 pl.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

WILHELM VON BODE. *Botticelli, des Meisters Werke.* xlii + 16 pp. + 139 pl. M.16.

DUTTON, NEW YORK.

**John Sloan.* Edited and with an Introduction by A. E. Gallatin. 20 pp. + 34 pl. $2.50.

THE FOREST PRESS, BREAMORE.

HUBBARD (HESKETH). *The Gateways of Salisbury Cathedral Close.* Portfolio containing 8 pp. + 5 col. pl.

DE GRUYTER, BERLIN.

PERZYNSKI (FRIEDRICH). *Japanische Masken Nō und Kyōgen.* Vol. I, 426 pp. + 122 pl.; Vol. II, 235 pp. ill. M.80.

SARRE (FRIEDRICH). *Keramik und andere Kleinfunde der islamischen Zeit von Baalbek.* 29 pp. ill. + 6 pl. (2 in col.). M.16.

HEITZ, STRASSBURG.

GOLLOB (HEDWIG). *Sytematisches beschreibendes Verzeichnis der mit Wiener Holzschnitten illustrierten Wiener Drucke vom Jahre 1460-1552.* 140 pp. + 15 pl. M.20.

HUMANN (GEORG). *Stützenwechsel in der Romanischen Baukunst.* 26 pp. + 6 pl. M.5. (Studien zur Deutschen Kunstgeschiche, Hefte 232, 233.)

TRÜBNER (JÖRG). *Die stilistische Entwickelung der Tafelbilder des Sano di Pietro* (1405-1481). 102 pp. + 17 pl. (Etudes sur l'art de tous les pays et de toutes les époques.) M.20.

JUNTA PARA AMPLIACION DE ESTUDIOS E INVESTIGACIONES CIENTÍFICAS, MADRID.

Memoria correspondiente a los Cursos 1922-3 *y* 1923-4. 419 pp.

LIPPINCOTT.

EBERLEIN (HAROLD DONALDSON) and RAMSDELL (ROGER WEARNE). *The Practical Book of Chinaware.* 325 pp. + 116 pl. (13 in col.). 42s.

HUNTER (GEORGE LELAND). *The Practical Book of Tapestries.* 302 pp. + 228 ill. (8 in col.). 42s.

METHUEN.

*WALLIS (SIR WHITWORTH). *Twelve English pre-Raphaelite Drawings,* reproduced from the Originals in the City of Birmingham Museum and Art Gallery. Portfolio containing 8 pp. + 12 pl.

MONTANA-VERLAG, ZÜRICH—RÜSCHLIKON.

*NICOLAS (R.). *Alte Schweizer Trachten,* nach Zeichnungen von F. N. König Lory und Anderen. 277 pp. + 60 col. pl.

MEDICI SOCIETY.

KING (WILLIAM). *English Porcelain Figures of the XVIIIth Century.* 15 pp. + 80 pl. (8 in col.). 17s. 6d.

PIPER, MUNICH.

*SCHINNERER (ADOLF). *Aktzeichnungen aus fünf Jahrhunderten.* 34 pp. + 75 pl. M.12.

Digitized by Google

PUTNAM.

*BAKER (SILVIA). *Portraits in the London Zoo.* 111 pp. ill. in colour by the authoress. 15s.

GUNNAR TISELLS TEKNISKA FÖRLAG, STOCKHOLM.

ROOSVAL (JOHNNY). *Medeltida Skulptur i Gotlands Fornsal.* 164 pp. + 96 pl. Kr.45.

VAN OEST, PARIS AND BRUSSELS.

DIMIER (LOUIS). *Histoire de la Peinture Française des Origines au Retour de Vouet 1300 à 1627.* 96 pp. + 64 pl.

DE GANAY (COMTE ERNEST). *Chantilly au XVIIIe Siècle.* 124 pp. + 40 pl. 100 frs.

PARENT (PAUL). *L'Architecture des Pays-Bas Méridionaux (Belgique et nord de la France) aux XVI, XVII, et XVIII Siècles.* 244 pp. ill. + 56 pl. 150 frs.

WEEKLY.—The Architect, 2970-3.

FORTNIGHTLY.—The American Magazine of Art, xvi, 12; L'Art et les Artistes, 60, 61; The Arts, viii, 3-5; Beaux-Arts, 19; Der Kunstwanderer, Nov.

MONTHLY.—Bulletin of the Art Association of Indianapolis, Indiana, xii, 7, 8; The Bulletin of the Cleveland Museum of Art, vii, 9; Bulletin of the Metropolitan Museum of Art, xx, 11; Bulletin of the Minneapolis Institute of Arts, xiv, 12; Bulletin of the Worcester Art Museum, xvi, 3; Dedalo, vi, 5; Gazette des Beaux-Arts, 759-60; Museum of Fine Arts Bulletin, xxiii, 140; The Pennsylvania Museum Bulletin, 97; La Revue de l'Art, 270-1; La Revue d'Art, xxxvi, 7-8.

BI-MONTHLY.—L'Arte, xxviii, 6.

QUARTERLY.—Artwork, 2, 6; Jahrbuch der preuszischen Kunstsammlungen, xlvi, 4 and supp.

CATALOGUES AND PAMPHLETS.—Milford: *Italian Portraits of the Fifteenth Century,* by G. F. Hill (Annual Italian Lecture), 20 pp. + 6 pl., 3s. Privately Printed: *Origins in Place Names, XXXVI—The Aether,* by An Ignorant Student, 12 pp. + 1 pl.; *Société des Amis de la Bibliothèque d'Art et d'Archéologie de l'Université de Paris.*

TRADE LISTS.—*Barbizon House,* 1925; *Le Bouquiniste Gantois,* 126; *The Cambridge Bulletin,* No. 41; *A Chatto and Windus Almanack,* 1926. Egger, Vienna: *Verzeichnis verkäuflicher Münzen und Medaillen,* 48. Foyle: *Catalogue of Department No.* 18. Francken and Lang, Berlin: *Der Verlag,* 11. Frost and Reed: *Catalogue of Etchings, Engravings, Colour Prints.* Gilhofer and Ranschburg, Vienna: Catalogue 184, *Rare and Valuable Books, comprising a large number of Incunabula.* Piper, Munich: *Der Piperbote.* James Rimell: *Catalogue of Books,* No. 268. Rosenthal, Munich: *Katalog* 163; *Geographie, Kartographie, Reisewerke, Ansichten.* H.M. Stationery Office: *Monthly Circular,* 82. Stoke-on-Trent Public Libraries: *List of Books and Pamphlets on Pottery and Porcelain in the Lending Libraries.*

Publications marked with an asterisk in the preceding lists are briefly discussed below.

DAPHNIS AND CHLOE is a substantially bound and beautifully printed volume. It is illustrated by Mr. John Austen, who confirms us in our opinion that he is something of a stylist. The colour plates which he contributes to this book are unlike his former work, and raise in us the hope that he will not, as so many popular book-decorators have done, content himself with endless repetitions of the sort of designs that happen for the moment to have pleased his publisher and his publisher's clients. Mr. Austen's drawings for "Daphnis and Chloe" are distinctly fresh, and they have a delicacy and elegance that will appeal to every eye. If we make any criticism it is because they rather lack that inventiveness that is so great an asset in illustrative work of this kind; but it would be capricious to apply the word "monotonous" to a single set of sixteen plates. Mr. Austen's future as an artist depends, however, on his power of adapting himself, as he has here succeeded in doing, to new literary material as it comes his way.

THE ROMAN ALPHABET is, of its kind, an almost perfect book. Everybody knows of the singular beauty of the lettering on the Trajan Column; but though much of our best modern lettering is directly derived from that source, when the artist or craftsman who is not a professional letter-writer wishes to write an inscription, he finds it very difficult to lay his hands on a large-scale model. This is now overcome, for Mr. Seaby's book contains not only samples of very well-designed modern lettering, but the letters used on the Trajan Column are reproduced, about 7 ins. high, each on a separate page. Either tracing these directly or taking them as models, the modern craftsman has the maximum opportunity of producing beautiful work.

JOHN SLOAN.—If the American artist who wishes to make himself known to Europeans would keep himself clear of the "booster," he would be well advised. Here we have a very pleasant book of reproductions of pictures by Mr. John Sloan, an engaging but quite derivative artist, introduced by a perfectly preposterous preface by Mr. A. E. Gallatin, who, like so many American critics, tries to intoxicate us by raving (it is the only word) about the artist whose book he has been asked to introduce. He gravely compares Mr. Sloan to Rowlandson, Hogarth, Daumier, Guys, Cézanne, Rembrandt, Degas, El Greco, Whistler, Steinlen, and even Dickens, Balzac, Shelley, and Keats. The truth is that every paragraph of Mr. Gallatin's essay shows that he is incapable of discriminating between works of art. His comparisons are so far-fetched that the annoyances they generate are apt to be transferred to Mr. Sloan. The whole thing is far too like someone trying to persuade us that copper is as precious as gold, or that thistles are superior to roses. We miss whatever merit the copper and the thistles may possess because the publicity man insists that we shall confuse it with its better. This is not an American question; a Scottish or a Serbian or a German artist thus introduced into England would be just as certain of discomfiture as, unfortunately, Mr. Sloan will be.

TWELVE ENGLISH PRE-RAPHAELITE DRAWINGS.—The Birmingham Gallery, it is no exaggeration to say, is celebrated throughout the world for its pre-Raphaelite pictures, given for the most part by art-lovers not directly connected with the work of the Gallery or even with Birmingham. It is not so often remembered that the Gallery also contains a unique collection of pre-Raphaelite drawings, some of which afford valuable clues to the origin of the pictures. Twelve of these are now beautifully reproduced on a large scale, and are issued in portfolio form with a foreword by Sir Whitworth Wallis.

ALTE SCHWEIZER TRACHTEN is a pretty little book about old Swiss costumes and fashions in dress, the letterpress consisting of a fair account of the subject and being auxiliary to the illustrations in colour of well-dressed peasant people, who are classified under their periods as represented by their dress. Further order is introduced into the book by dividing it into sections, each devoted to the costume peculiar to the various Cantons of Switzerland.

AKTZEICHNUNGEN AUS FÜNF JAHRHUNDERTEN.—This is essentially a book of reproductions in half-tone, selected with a view to illustrating the art of figure-drawing. The period considered is far too long to be represented by seventy-five examples. These, however, are interesting in themselves if we exclude some indifferent drawings by modern German artists with which the collection is rounded off. The preface consists of a pleasantly written essay, the burden of which is that the scientific study of the nude and of anatomy is the main theme of European art.

PORTRAITS IN THE LONDON ZOO.—It continues to surprise one that the "detached artist" in England remains aloof from the art of illustration. No first-rate English artist of the younger generation has, for instance, tried systematically to describe London streets or buildings or parks. The Zoo is largely in the hands of the professional postcard man, who makes a dreadful mess of his material. Miss Silvia Baker has now, however, supplied us with a large number of drawings of the animals in Regent's Park. They are distinctly in the French style; they are not photographic, nor are they designed, but occupy a *chic* niche between those two tremendous tendencies. Miss Baker's powers of observation are of the best, and her technical mannerisms fit in very well with her turn for descriptiveness. The text of the book is scientific, but discursiveness creeps into it agreeably enough. It will be an acceptable book for the young dilettante who is willing to imbibe science in reasonable quantities.

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Annual Exhibition of Water-Colour Drawings.

BURLINGTON FINE ARTS CLUB. Pictures, Furniture and other Objects of Art.

COLNAGHI, P. & D. & CO. Burgundian and other Drawings and Etchings by P. F. Gethin (1874-1916). Bookplates by J. F. Badeley.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Etchings by D. S. Maclaughlan ; Paintings and Drawings by L. D. Luard ; Water-colours by Claude Muncaster (closes February 13). Water-colours by Cecil Hunt and Miss K. Cameron (opens February 17).

FRENCH GALLERY. British and Foreign Artists.

GOUPIL GALLERY. Memorial Exhibition of works by the late Robert Bevan. Paintings and Drawings by Stephen Bone, Rodney Burn and Robin Guthrie.

INDEPENDENT GALLERY. Paintings by Michel Levy.

LEICESTER GALLERIES. Works by Albert Rutherston. Paintings and Drawings by Thomas Lowinsky.

PATERSON, W. B. Water-colours by A. N. Paterson.

ROYAL ACADEMY. Winter Exhibition—Works by the late John S. Sargent.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition.

SACKVILLE GALLERIES. Selected Pictures by Old Masters.

SOCIETY OF WOMEN ARTISTS at the Royal Institute Galleries (opens February 14).

TOOTH, ARTHUR & SONS, LTD. Pictures by living French Artists.

WALKER'S GALLERIES. Old Aquatints, Paintings, *Palestine*, by Miss A. F. Wood (February 3-16). Water-colours by E. K. Wynne (February 8-20). Portraits by Mrs. Constance Maxwell (opens February 19). Works by Mrs. Ward, Miss Henderson and Miss Day (opens February 24).

Brighton :

PUBLIC FINE ART GALLERIES. Works by members of the Brighton Arts Club and the Sussex Women's Art Club (closes January 17).

Liverpool :

WALKER ART GALLERY. Eighteenth century Water-colours from the late Col. J. B. Gaskell's Collection.

Manchester :

CITY ART GALLERY. Works by members of the Manchester Academy of Fine Arts (opens February 8).

GERMANY :

Berlin :

GALERIE MATTHIESEN. Paintings and Drawings by Honoré Daumier (opens February 15).

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings, Etchings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School, Old Masters.

SALES DURING FEBRUARY

ENGLAND :

London :

DEBENHAM, STORR & SONS. February 2-4, 9-11, 16, 18, 19, 23-25, Jewellery and Plate.

EASTWOOD & HOLT. February 23 and 24, Chinese Porcelain and Japanese Curios.

GLENDINING & CO. February 1, Furniture, Pictures, etc. February 3, 16 and 17, Stamps. February 18, Coins. February 19, Medals. February 22, Pottery, Bronzes and Ethnographical Objects. February 25 and 26, Oriental Art.

HARMER, H. R. February 1, 8-10, 15, 22-25, Stamps.

SOTHEBY & CO. February 1, Books and Manuscripts, the property of Sir Bache Cunard. February 3 and 4, Modern Etchings and Lithographs. February 5, Chinese Porcelain, Old English Furniture, etc. February 8-10, Library of Major F. J. A. Skeet. February 10, Pictures and Drawings. February 11, 12 and 19, Works of Art. February 15 and 16, Books, Manuscripts and Autograph Letters. February 17 and 18, Engravings.

UNITED STATES :

New York :

ANDERSON GALLERIES. *Collection of the late Viscount Leverhulme*. February 9-13, 24-27, Furniture, Tapestries, Rugs Bronzes, etc. February 17-19, Paintings. February 20, English and Chinese Porcelain. February 22 and 23, The Library.

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

FORTHCOMING AUCTIONS—THE LEVERHULME SALE IN AMERICA

BY A. C. R. CARTER

I confess to feeling much curiosity as to the auction *dénouement* of the Hampstead collection belonging to the late Viscount Leverhulme when offered at the Anderson Galleries, New York. A very long experience of art sales has caused me sometimes to hesitate when other people hold very positive opinions. I remember a sale nearly forty years ago, which contained twelve of Richard Wilson's finest landscapes, and, at the time these and others were confidently expected to bring big sums. The dozen totalled 501 guineas (I have my catalogue before me) and a little dealer, just beginning a business on his own part, bought most of them. Why was he, and why were others, " on a good thing " that Saturday afternoon? The answer is pitiably human. The owner had happened to quarrel with one of the chief operators in pictures of the time, and this dealer refused to support the sale. He went so far as to stand up under " Old Wood," when " Lot One " was announced, and in a raucous voice to start the bidding at the derisive mark of " One Guinea! " Then he sat down; watched the sale throughout; but never spoke again. Years afterwards, the little dealer, who had grown prosperous, told me that immediately after the sale he sailed to New York with his Wilsons and sold them so well that he was provided with much-needed capital with which to launch out.

Now this reminiscence has nothing to do with art, nothing bearing on the merits or demerits of the Leverhulme collection, and I do not think that anything like it will happen at the sale. My mention of it is to draw attention to the great importance in the situation of the human element. America to-day is filled with unknown people who possess full rations of Europe's gold. Everybody is well-to-do, and the millionaire's example of acquiring works of art is before all. Let older men remember the days of prosperity in the North sixty years ago. Overlookers became millowners; and their taste advanced from buying Landseer prints to Turner drawings. Many fell fighting gloriously supporting the " pictures of the year." I have never been to America. I do not visit Lancashire to make a hobby of it, but I am convinced that America is literally tucking away a few hundred Lancashires to-day.

When Lord Leverhulme was buying much of the collection which did not go to the Lady Lever Gallery at Port Sunlight, but is now in New York, he showed all the simple flair of the man who knows what he likes. To-day, there are far more people in America of that state of mind than in Britain. It is certainly true that all such in America have money to spend. We may rest assured that the enterprising New York firm will leave nothing undone to boom the dispersal and to tickle the anticipations of a new order of collectors whom they have in their mind's eye or up their sleeve.

It is to be observed that the sale is announced as being conducted by the ANDERSON GALLERIES in conjunction with Messrs. KNIGHT, FRANK and RUTLEY. It will last from February 9 until March 5.

In the London art markets the February sales, so far as is known, do not promise to be extraordinary. At CHRISTIE'S on February 5 the collection of modern pictures and drawings belonging to the late Mr. Alfred Shuttleworth, of Lincoln, contains a number of tiny Archer Forsters, dear to the eye of the man with a magnifying glass, and a long list of wild-bird drawings by Archibald Thorburn, which are now in much competitive favour. The pictures are of the popular order, and include three good fishing scenes by C. Napier Henry. Orchardson's *Le Mariage de Convenance*, and Sir Luke Fildes's *Playmates*. With regard to the growing craze for drawings illustrating the sportman's prey, there are subjects by J. Wolf, who was a very close observer of all types of birds. The porcelain to be sold on February 2 contains various decorative bits of old Worcester, with two large hexagonal vases and covers, 16½ ins. high. There are attractive specimens of Chelsea, including a two-handled cup, painted with Watteau figures, and the sale will be eked out with several Chinese pieces of fair quality. Similarly, the " objects of vertu," on February 3, will comprise unambitious yet decorative trifles in snuff-boxes, êtui-cases, and the like; February 4 being devoted to the Shuttleworth and other collections of furniture and porcelain. A two days' sale on February 9-10 of old silver may bring a few surprises, as it contains the late Mr. Charles James Toovey's collection, which is apparently unknown to many silver votaries. The pieces were chosen with taste and discretion, and are chiefly of English 18th century craftsmanship, including little cream jugs, salvers, cups, and candlesticks.

At SOTHEBY'S on February 19 four tapestries of importance will appear. Two 16th century Flemish panels depict a king receiving tribute from three vassal potentates, and a king pouring water from a helmet. A fine Brussels panel has Apollo and Venus as the central figures of a classical composition, and a French panel is interesting as displaying Madame de Maintenon and a young Louis beauty (Madame's niece) in the rôles of goddesses among the clouds. On February 17 the chief features in a sale of engravings will be an unusually good set of mezzotints after Raeburn's portraits, formed originally by Mr. MacDonald of Moon Hill, Frensham, together with an exceptionally representative array of engravings (some in colours) of famous racehorses, by R. Havell, C. Hunt, W. Say, G. T. Stubbs, and W. Ward, after H. B. Chalon, J. F. Herring, J. Pollard, J. A. Sartorius, and George Stubbs. Modern etchings and lithographs are to be offered on February 3. In the sale of Major Francis Skeet's library on February 8-10 there will be numerous books illustrated by George Cruikshank, with fine drawings, proofs, and caricatures by the same. Thackeray is becoming more known in the sale-room as a humorous draughtsman, and the collection contains one of his sparkling pen-and-ink sketches, " The Lord Mayor killing Jack Cade before Smith Elder's shop."

As these notes go to press an interesting catalogue comes to hand from Messrs. MATH. LEMPERTRY, Neumarkt, 3, Koln. It announces the sale on February 23 and following days of no fewer than 2,237 Greek, Roman and Byzantine coins and medals, from the collection of the late Herrn van Vleuten, of Bonn.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

L. CRUYL. *View of the Walls of Rome;* water-colour. Presented by A. Griffith, Esq., through the National Art-Collections Fund.

PRINTS.

A large selection of portraits of Napoleon, his family and Generals, etc, from the collection of the late Earl of Crawford (58 purchased, including fine colour prints by ALIX LEVACHEZ, MORRET, etc., and aquatints by JAZET; 137 presented by the Earl of Crawford, K.T.) About 50 rare woodcuts by old masters of various schools, including an ornament print by H. S. BEHAM (Pauli 1348), and one of the rare Apostles attributed to BALDUNG, Eis. 50-62.

F. BRACQUEMOND: 95 etchings (book-plates, designs for ceramics, etc.) from the artist's collection. Presented by C. Dodgson, Esq., C.B.E.

J. DASSONVILLE: (*c.* 1650). 35 etchings.

F. PIRANESI: Four etchings (views in S. Italy) after Desprez.

ERNEST STAMP: 46 mezzotints, presented by the Artist.

J. F. E. TEN KLOOSTER: *The Cyclops Mountains, New Guinea.* Woodcut.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not on exhibition.

ARCHITECTURE AND SCULPTURE.

Ivory head. PERSIAN; twelfth century. Purchased.

Two bone reliefs. BYZANTINE; 11th-12th century. Purchased.

Plaster relief: a bird. PERSIAN; 13th century. Purchased.

Casket, ivory. SICULO-ARABIC; twelfth—thirteenth century. Presented by Dr. W. L. Hildburgh, F.S.A.

The Virgin and Child; figure in oak. ENGLISH; late twelfth century. Presented by Eric Maclagan, Esq.

CERAMICS.

Medallion of Bristol Earthenware, painted in 1820 by WILLIAM FIFIELD, with a view of one of the cottages at Henbury, designed by Nash.

ENGRAVING, ILLUSTRATION AND DESIGN.

* D. G. ROSSETTI; Study for the figure of Hector in *Cassandra.* Pen drawing.

PAINTINGS.

* SIMEON SOLOMON; *Isaac and Rebecca.* Water-colour drawing. Purchased with the assistance of Mr. A. E. Anderson.

METALWORK.

The Vyvyan Salt, silver-gilt, with panels of verre eglomisé. London hall-mark for 1592-3. Purchased with the assistance of contributions from the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Edmund A. Phillips, Esq.

Silver Scent-flask, cast with relief ornament. ITALIAN; seventh century. Given by P. A. S. Phillips, Esq., through the National Art-Collections Fund.

TEXTILES.

* PERSIAN (Feraghan) Carpet dated 1817 and a KHOTAN Carpet of the late eighteenth century.

WOODWORK.

SIENESE cassone with painted panels and German bureau inlaid with ivory. Presented by H.R.H. Princess Louise, Duchess of Argyll.

CIRCULATION.

Silver porringer, embossed with a lion and unicorn, maker's mark " S.N.", ENGLISH, about 1670. Presented by A. Hurst, Esq.

Vase with ornament in relief under a lapis glaze. PERSIAN (Sultanabad type), thirteenth or fourteenth century.

The Flagellation, fragment from an ivory diptych, FRENCH; fourteenth century.

Digitized by Google

PUBLICATIONS RECEIVED

BIRKHAEUSER, BASLE.
Jahrbuch für Kunst und Kuntspflege in der Schweiz, 1921-4. Annuaire des Beaux-Arts en Suisse 407 pp. + 14 pl.

BOISSONAS, GENEVA; BUDRY, PARIS.
GANZ (PAUL). *L'Œuvre d'un Amateur d'Art La Collection de Monsieur F. Engel-Gros.* Cataïogue Raisonné. Vol. I. 470 pp. Vol. II. 6 pp. + 153 pl.

THE CENTURY HOUSE.
TUDOR-CRAIG (SIR ALGERNON). *Armorial Porcelain of the Eighteenth Century.* Foreword by Sir Henry Farnham Burke. 136 pp., with 58 pl. (3 in col.).

COLIN, PARIS.
Histoire de l'Art. Vol. VIII. *L'Art Art en Europe et en Amérique au XIXe Siècle et au début du XXe.* Part I. Edited by André Michel. 471 pp., with 277 ill. + 6 pl. 75 frs.

ENGELMANN, LEIPZIG.
*ENGELMANN (WILHELM). *New Guide to Pompeii.* 219 pp., ill. + 1 col. pl. and map. Unbound, M.3; bound 5.

HALTON AND TRUSCOTT SMITH.
HIND (ARTHUR M). *The Drawings of Claude Lorrain.* 33 pp. and 72 pl. 30s.

PRIVATELY PRINTED.
GRANT (MAURICE HAROLD). *A Chronological History of the Old English Landscape Painters (in oil) from the XVI Century to the XIX Century (Describing more than 500 Painters).* 2 volumes, containing 374 pp., with 585 ill. + 2 col. pl. £12 12s.

HODDER AND STOUGHTON.
*RUTTER (FRANK). *The Old Masters.* 246 pp. + 18 pl. 2s. 6d.

JENKINS.
*PERCIVAL (MACIVER). *The Oak Collector.* 282 pp. + 32 pl. 7s. 6d.

KEGAN PAUL, TRENCH, TRUBNER & CO.
MCCOLVIN (LIONEL R.). *Euterpe, or the Future of Art.* 75 pp. 2s. 6d.
Margaret Morris Dancing. A book of Pictures by Fred. Daniels; introduction by Margaret Morris. 94 pp. + 40 pl. 10s. 6d.

KLINKHARDT AND BIERMANN, LEIPZIG.
GALL (ERNST). *Die gotische Baukunst in Frankreich und Deutschland.* Teil I. Die Vorstufen in Nordfrankreich von der Mitte des elften bis gegen Ende des zwölften Jahrhunderts. 390 pp., with 206 ill. M.18.

OXFORD, CLARENDON PRESS.
*NORTHBOURNE (LORD), CLAUSEN (GEORGE) and HOWE (WILLIAM NORTON). *Charlton Lectures on Art.* 119 pp. + 2 pl.

PROPYLAEN-VERLAG, BERLIN.
GLÜCK (HEINRICH) and DIEZ (ERNST). *Die Kunst des Islam.* 617 pp., fully ill., and 39 pl. (13 in col.).

VAN OEST, PARIS and BRUSSELS.
Ars Asiatica VIII. L'Art Javanais dans les Musées de Hollande et de Java. By N. J. Krom. 82 pp. + 60 pl. 200 frs.
NOGUCHI (YONE). *Hiroshige.* 46 pp. + 18 pl.; *Kôrin.* 44 pp. ill + 10 pl. (Art du Japon). 25 frs. each.

WEEKLY.—The Architect, 2974-8; Kunstchronik und Kunstmarkt, 1, 6, 12, 23, 38/9.

FORTNIGHTLY.—Beaux-Arts, 20, 21; Der Cicerone, xvii, 20-23; Der Kunstwanderer, 10, 12.

MONTHLY.—L'Amour de l'Art, 10-12; L'Art et les Artistes, 62; Belvedere, 36-39; The Bookman's Journal, 47-9; The Bulletin of the Art Association of Indianapolis Indiana, 9; Bulletin of the Metropolitan Museum of Art, 12; Bulletin of the Minneapolis Institute of Arts, 16-19; Dedalo, vi, 6; Gazette des Beaux-Arts, 761; The Pennsylvania Museum Bulletin, 98; La Revue le l'Art, 272.

BI-MONTHLY.—Oud-Holland xlii, 4, 5.

QUARTERLY.—The Print Collector's Quarterly, xii, 4. The Quarterly Review, No. 487.

CATALOGUES AND PAMPHLETS.—City of Auckland, New Zealand: *Catalogue of the Art Library, including the Mackelvie Collection.* 142 pp. ill., 2s. *Fifty-Fifth Annual Report of the Deputy Master and Comptroller of the Mint,* 1924. 6s. 6d. Koninklijke Vlaamsche Academie; *Nieuw ontdekt werk uit der vroege Vlaamsche Schilderkunst* door Prof. Dr. Leo van Puyvelde. Sendai; *short notes on the Tohuku Imperial University Copy of the Ku k'ai-chih's Scroll in the British Museum and a Sketch-book of Korin, forming a collection of life-studies from the birds of Japan and certain exotic species,* by Rikichiro Fukui. Victoria and Albert Museum; *Review of the Principal Acquisitions during the year* 1922. 111 pp. ill. Post free 6s. 6d.; * Picture Books of *English Alabaster Carvings, English Chairs, English Miniatures, English Porcelain Figures;* 20 pl. in each. 6d. each. Post free 7d. Kunsthaus Zürich. *Sammlung der Skulpturen und Gemälde,* 8 pp. + 46 pl.; *Verzeichnisse zu den Sammlungen Veröffentlichungen.*

TRADE LISTS.—Bowes and Bowes, Cambridge; *A Catalogue of Prints.* Breslauer, Berlin; *Verzeichnis,* 36. Craddock and Barnard, Tunbridge Wells; *Illustrated Catalogue of Engravings and Etchings,* No 15. Gilhofer and Ranschburg, Vienna; *Catalogue* 183, *Early Newspapers; Katalog* 185, *Illustrierte Bücher des XIX und XX Jahrhunderts. The Jan Kleykamp Collection, Chinese and Japanese Paintings,* 1925. Maggs Bros.; *Books on Art and Allied Subjects,* No. 472. Houghton Mifflin Co., Boston; *The Christmas Piper,* 1925. *Mr. Murray's Quarterly List,* January, 1925. *Paginæ Bibliographical,* No. 1. E. Parsons; *Illustrated Catalogue of Original Drawings by Old Masters,* No. 44. H. M. Stationery Office; *Monthly Circular,* No. 83. Van Oest, Paris. *Catalogue des Nouvelles Publications,* December, 1925.

Publications marked with an asterisk in the preceding lists are briefly discussed below.

NEW GUIDE TO POMPEII.—This little book, translated from the German, is intended as a preliminary study for visitors to Italy who mean to spend a few hours in Pompeii. It deals with the chief sights in an efficient if rather sketchy way; but although, for instance, the museum is dismissed in a mere paragraph, care has been taken to supply the reader with material not usually included in the local guide book. There are many interesting little photographic illustrations, several plans, a separately-printed map of the site, and a short but good index of mythology. The translation is faulty here and there, but nowhere creates serious obscurity.

THE OLD MASTERS is not intended to illuminate for the student the dark corners of art history, but should both please and stimulate all who cannot spend their whole time in studying art. The value of a book of this kind is that it increases enthusiasm. It makes the study of art seem easy—easier perhaps than it really is; it tends to break down that fear or shyness of old art that has its counterpart in the hesitation some people have in consulting learned books. Mr. Rutter's influence is so thoroughly healthy and sane, his style so easy, personal and so pleasantly discursive, that he can be read with profit even in the train or bus. We have too few books on art of which the same can be said. In this book he hops about from Lippi to Mantegna and from Holbein to Tintoretto and El Greco; though there is more method in his book than the giant strides he takes across the centuries might suggest. The half-tone plates are efficient but the attempt to render such things as Rembrandt's etchings by means of line blocks is not successful.

THE OAK COLLECTOR is intended for the guidance of those having a taste for old furniture but who cannot afford to risk considerable sums of money in the hope of acquiring exceptional prices. For that purpose it may be commended. Separate chapters are devoted to chests, chairs, beds, clocks, etc., and these consist of intelligent notes on the development of the objects discussed and sensible advice about the best way of judging quality. Further, the plates are good and the bibliography and glossary sufficient.

CHARLTON LECTURES ON ART.—This book informs us that one, William Henry Charlton, a retired corn merchant, took to drawing, and that after his death his brother presented a large collection of his drawings to Armstrong College, Newcastle-upon-Tyne, and established the Charlton Lecture, three examples of which are here published. The first, by Lord Northbourne, is on the development of modern landscape. It consists of the usual account of the subject and traces rather than explains the continuation of landscape painting from the earliest times to the present day. For beginners, this is useful enough, but it is a great pity that the author insists that the late Mr. Charlton's influence on landscape painting was important. He was a pleasant but third-rate artist, having no kind of serious influence on the art of his day or of ours. Mr. George Clausen publishes in a well-arranged form an account of his gleanings from the literature on Vermeer. Apparently, he was not aware of the evidence that Cavallino was at least one of the masters of Vermeer (Cf. BURLINGTON MAGAZINE, January, 1923). Mr. W. N. Howe contributes a chapter on Erasmus, in which he speaks with knowledge and good judgment of the arts and crafts as they were known to Erasmus, of Erasmus's early practice in painting or drawing and of his later neglect of art and his gentle but persistent discouragement of the artist. Mr. Howe also touches quite delightfully on the friendship between Erasmus and Holbein and quotes a charming letter from the former to Margaret Roper.

PICTURE BOOKS.—It is impossible to exaggerate the good judgment and enterprise as publishers of the Victoria and Albert Museum. Here, for sevenpence each, post free, they offer the public an excellent set of little books of reproductions of English chairs, of English miniatures, of English porcelain figures and of English alabaster carvings. The booklets are prefaced by a few skilful notes on each of these subjects.

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Annual Exhibition of Water-Colour Drawings.

BURLINGTON FINE ARTS CLUB. Pictures, Furniture and other Objects of Art.

COLNAGHI, P. & D. & Co. Modern British Paintings.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FRENCH GALLERY. Great Masters of the 19th century (Ingres to Picasso).

GOUPIL GALLERY. Spring Exhibition of Modern British and French Art. Pictures and Drawings by Constance Bailward and Barbara Hannah.

INDEPENDENT GALLERY. Paintings and Drawings by J. W. Power (opens March 10).

LEICESTER GALLERIES. Paintings and Water-Colours by C. R. W. Nevinson. Paintings in Tempera by Joseph Southall.

ROYAL ACADEMY. Winter Exhibition—Works by the late John S. Sargent.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-Colours by Charles Ginner and Randolph Schwabe (closes March 13). Water-Colours, *Japan*, by Také Sato (opens March 18).

SOCIETY OF WOMEN ARTISTS, at the Royal Institute Galleries (closes March 4).

TOOTH, ARTHUR & SONS, LTD. The Works of Claude Rameau (opens March 10).

TWENTY-ONE GALLERY. Works by Henry Bishop, H. Rushbury, Robert Austen, etc. Reproductions after Cézanne and Van Gogh.

WALKER'S GALLERIES. Water-Colours, *England, France and Italy*, by Alfred H. Hart (March 4-17). Memorial Exhibition of the works of the late Brian Hatton (opens March 9). Water-Colours, *Isle of Shye and Western Highlands*, by Capt. G. Drummond-Fish (opens March 19).

Brighton :

PUBLIC ART GALLERIES. Modern Italian Art.

Harrogate :

MEDICI SOCIETY. Works by Mrs. Laura Knight (closes March 20).

Liverpool :

WALKER ART GALLERY. Paintings and Water-Colours by 18th and 19th century painters.

Manchester :

CITY ART GALLERY. Works by members of the Manchester Academy of Fine Arts (closes March 6).

GERMANY :

Berlin :

GALERIE MATTHIESEN. Paintings and Drawings by Honoré Daumier.

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings, Etchings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School, Old Masters.

SALES DURING MARCH

ENGLAND :

London :

DEBENHAM, STORR & SONS. March 1-4, 9-11, 16-18, 23-25 and 30. Jewellery and Plate.

EASTWOOD & HOLT. March 23 and 24. Chinese Porcelain and Japanese Curios.

GLENDINING & CO. March 2, 3, 16, 17, 30 and 31, Stamps. March 8-12, Gashell Collection of Oriental Art. March 25, Coins. March 26, Medals.

HARMER, H. R. March 1, 8-11, 15, 22 and 29, Stamps.

SOTHEBY & CO. March 1, 2, 8-10, 15-18, 22, 26, 29 and 30, Printed Books, Manuscripts, Letters, etc. March 3 and 4, Engravings. March 5, English and Continental Porcelain, Furniture, etc. March 9 and 10, Modern Etchings. March 12, 19 and 26, Works of Art. March 15, Coins and Medals. March 23, French Etchings and Lithographs.

BELGIUM :

Brussels :

GIROUX, GEORGES. March 15, Old Masters.

HOLLAND :

Amsterdam :

MAK, A. March 9-12, Sixteenth and Seventeenth Century Dutch Pictures, Porcelains, Chinese and Japanese Works of Art, etc., belonging to Mr. D. Komter.

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

FORTHCOMING AUCTIONS By A. C. R. CARTER.

If Sargent ever sat at the feet of any Gamaliel then that man was Hercules Brabazon. In the famous Sargent sale the wonderful sketch-portraits of the Sussex water-colourist was in itself a tribute of admiration, and Sargent's intimates were well aware of his respect for the older man's vision. Time flies so rapidly that many will be surprised to be reminded that, on May 15 next, twenty years will have elapsed since Brabazon died at the ripe age of 84. When I used to gaze in admiration at his wonderful little gems of colour at the New English Art Club, on the left wall as one entered the rooms at the Old Dudley Gallery, I was always left marvelling why his joyous water-colours did not make the dealers leap to possess them. He could combine the splendour of a Turner with the movement of a Cox. He could be diapasonal in a small compass where that unusurpable friend of the people, Birket Foster (he came out as "Archy" last month) could merely strum. Perhaps Brabazon's auction apotheosis will happen soon, as CHRISTIES have in their cellars a great number of beautiful drawings sent by Mr. Brabazon Coombe, and sufficient to occupy two full days selling at the end of March. I have seen about a hundred, and I received a thrill which reminded me of the sensation when I saw the Sargent drawings stacked against the walls. He apparently loved to make flashing studies after Constable and Turner, De Wint and Cox, as well as Velazquez, Frans Hals, and Titian, as if rejoicing in having probed their secret. David Cox used to moan: "Some day—D. V.—I hope to get £100 for one of my works." Posthumous shekels have been piled upon him. It is now Brabazon's turn to receive a portion of auction fame, even if it will prevent his staunch but forcibly frugal admirers from buying more drawings at modest rates.

March 2 is fixed for the submission of the small collection of Italian maiolicas formed in the last century by Charles Rowley. As proved in the Humphrey Cook sale, modern collectors are growing more insistent on the soundness of preservation of antiques, and there is reason to believe that this Rowley array will include examples of Deruta, Castel-Durante, Urbino, and Faenza Maiolica in good condition.

The sale will include an especially fine Ispahan carpet, and a memento of the Clinton Hope sale of Greek and Roman sculpture in July, 1917, will be found on the same day in a graceful marble statue of a young Apollo, 44 ins. high, slightly restored in the limbs; and there is an 18th Dynasty Egyptian group in limestone, from Coptos, representing Wersu, a bit of a satrap in his way, and his house-mistress, Sit-Re. The furniture sale on March 4 includes some Empire pieces, three Grinling Gibbons carved cornice and side-pieces in lime-wood, and there is the Graystone collection of Worcester, Derby, Sèvres, and Chinese porcelain of unambitious formation. On the following day the little collection of modern pictures and drawings belonging to the late J. N. Drysdale, of Buenos Ayres, and other properties, will be sold.

By far the most important sale to be held at SOTHEBY'S will be two more sections of the apparently inexhaustible Britwell books, among which collectors of old or historic bindings should note probably the earliest existing American gold-tooled cover. This is the somewhat amateurish binding for a 1728 volume from the early Maryland Press at Annapolis and was probably executed by the well-intentioned printer, William Parks. These Britwell sales will occupy seven days towards the end of the month, yet the real sensation may be on March 30, when a manuscript will appear that is believed by the experts to be the autograph of Milton's earliest verses on Ovid's Metamorphoses. The handwriting is closely akin to that of the Trinity College manuscript, and the quality of the verse is not unworthy of a budding genius. Sales of modern etchings have become familiar at Sotheby's. On March 9 one such will include Muirhead Bone's *Great Gantry* and *Piccadilly Circus;* James McBey's *Pool, Gamrie, Port Erroll,* and others; and Seymour Haden's *Impressions of a By-Road in Tipperary* and *Shere Mill Pond* in early states. French etchings and lithographs on March 23 comprise examples by Forain, Meryon, Degas, Gauguin, Legros, Manet, Renoir, Rops, Toulouse-Lautrec and some of Rodin's studies and impressions. Another feature associated with Sotheby's is the care devoted to the sales of Jacobite and other drinking-glasses of historic interest or of fine design and craftsmanship. The Henry Peech collection includes that remarkable Old Pretender goblet inscribed "Send him soon home to Holy-rood House, and that no sooner than I do wish. Vive le Roy!" and an "Amen" glass, with an extremely rare air-twist stem with a tear-drop, inscribed on the bowl with two verses of the Jacobite National Anthem. There are many other attractive glasses of fine workmanship and metal, and British collectors are not regretting that America is officially dry. But there is keen American competition for arms and armour, and perhaps a Jacobite sword inscribed "Prosperity to Scotland, and No Union," and "For God, My Country, and King James VIII," will go over the water.

Among foreign auctions announced for March is an interesting sale of tapestries, furniture, woodwork and paintings which is arranged by MESSRS. RUDOLPH LEPKE, Potsdamer Strasse, 122 ab, Berlin, W35, for March 2 and 3. There are seventeenth and eighteenth century pictures, mostly portraits, of various schools, and Spanish and Dutch religious paintings of about 1500, as well as some later Dutch works. The tapestries include some interesting Gobelins and Eastern examples, and in the varied collection of furniture are fine pieces belonging to the Italian Renaissance and to the seventeenth century. MESSRS. A. MAK, Rokin 13, Amsterdam, will offer between March 9 and 12 a collection of Dutch pictures belonging to the sixteenth and seventeenth centuries, together with pieces of porcelain, Chinese and Japanese works of art, etc., being the collection of D. Komter, Amsterdam, who has now ceased to carry on business. Illustrated catalogues containing over 1,000 items are being printed as we go to press. MESSRS. THE GALERIE GEORGES GIROUX, 43 Boulevard du Regent, Brussels, announce for March 15, a sale of Flemish, Dutch and other pictures, from Belgian private collections. These include works attributed to Rubens, Van Dyck, Rembrandt, Maes, Constable, Reynolds, etc.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

JOHN LINNELL: *Portrait of Samuel Rogers.* Panel, 17½ ins. x 14½ ins. Purchased.

SCHOOL OF PIETRO CAVALLINI. *An Evangelist; An Evangelist; a Bishop.* Fresco. 32 ins. x 26 ins. All purchased.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

Nine Capitals and a Base, marble. Probably VISIGOTHIC. Presented by Dr. W. L. Hildburgh, F.S.A.

Casket, amber and ivory. GERMAN; seventeenth—eighteenth century. Presented by H.R.H. the Princess Louise.

Figure of an Angel, painted terra-cotta. SPANISH; eighteenth century. Presented by H.R.H. the Princess Louise.

CERAMICS.

A Collection of SPANISH tiles, painted in red, with animals and other designs, unglazed. About 1500. Presented by Dr. W. L. Hildburgh, F.S.A.

Bottle, of CHINESE porcelain, painted in blue and bearing the character of Yüan. Presented by Sydney Vacher, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

* A WHITFORD ANDERSON, F.R.I.B.A. Measured Drawings (6 sheets) of Elgin Cathedral. Presented by the Artist.

* MUIRHEAD BONE. *Portrait of Sir Rabendranath Tagore.* Drypoint.

* CLARKSON STANFIELD. Design for the Battle-scene of Agincourt in "Henry V." Presented by W. Telbin, Esq.

METALWORK.

Salver, silver-gilt, with engraving in the manner of Hogarth's work on silver. London, 1733-4. Presented by Mrs. Anne C. Comyns in memory of her husband Charles Harling Comyns.

Beaker, embossed silver; parcel-gilt. HAMBURG; second half of seventeenth century. Presented by H.R.H. the Princess Louise.

Collection of Domestic Pewter, chiefly SWISS, 18th and 19th century. Presented by Dr. Alfonso Gandolfi Hornyold.

PAINTINGS.

* W. WILDMAN; *Lancashire Shawls.* Water-colour. Presented by G. F. Galsworthy, Esq.

PUBLICATIONS RECEIVED

AN DEUTSCHE VERLEGER. Die Aufmerksamkeit der deutschen Verleger ist höflichst auf die Tatsache erwiesen, dass wir unter keinen Umständen Bücher annoncieren oder critizieren können die an private Personen geschicht sind, ob diese nun beruflich oder nicht mit diesem Blatt verbunden sind. Alle Publikationen für Besprechung erbitten wir höflichst an die folgende Adresse zu senden:—The Editor, THE BURLINGTON MAGAZINE, 17 Old Burlington Street, London, W.1.

BATSFORD.

RICHARDSON (A. E.) and EBERLEIN (H. DONALDSON). *The English Inn, Past and Present,* a review of its history and social life. 308 pp., with 277 ills. 21s.

RICHARDSON (A. E.) and EBERLEIN (H. DONALDSON). *The Smaller English Country House of the Later Renaissance,* 1660-1830, an Account of its Design, Plan and Details. 286 pp., with 250 ills. 25s.

ERNEST BENN.

JOHNSON (A. F.). *The First Century of Printing at Basle.* 27 pp. + 50 pl.

JOHNSON (A. F.). *Italian XVI Century.* 34 pp. + 50 pl.

THOMAS (HENRY). *Typography of the Spanish XVI Century.* 38 pp. + 50 pl. (Periods of Typography.) Each 15s.

STRANGE (EDWARD F.). *Chinese Lacquer.* 72 pp. + 55 pl. (17 in col.). £6 6s.

Digitized by Google

BLACK.
*STEUART ERSKINE (MRS.). *The Bay of Naples.* 190 pp. + 24 pl. By Major Benton Fletcher. 7s. 6d.

BLACKFORD, TRURO.
**The Cornish Church Guide.* 330 pp. + 13 pl. and map. 3s. 6d.

BUTTERWORTH.
*FABRE (JEAN HENRI). *Animal Life in Field and Garden.* Translated by Florence Constable Bicknell and Kate Murray. 318 pp., with 16 wood engravings by E. Fitch Daglish. 7s. 6d.

CHRISTOPHERS.
CROWDY (W. M.). *Burgundy and Morvan.* With a note on P. F. Gethin, by Campbell Dodgson. 200 pp. + 12 pl. by P. F. Gethin. 25s.

FOYLE.
VOLBACH (W. F.) and KUEHNEL (ERNST). *Late Antique, Coptic and Islamic Textiles of Egypt.* 16 pp. + 100 pl. (many in col.). £5 5s.

HIERSEMANN, LEIPZIG.
ZIMMERMANN (ERNST). *Meissner Porzellan.* 369 pp., with 121 ills. + 62 pl. (14 in col.).

LIBRAIRIE ISTRA, STRASBOURG.
Archives Alsaciennes d'histoire de l'Art. Quatrième Année. 1925. 311 pp., with 145 ills.

VERLAG FÜR KUNSTWISSENSCHAFT.
KLEINSCHMIDT (BEDA). *Die Basilika San Francesco in Assisi.* Band II. 315 pp., with 242 ills. + 35 pl. (19 in col.). M.150.
WITTE (FRITZ). *Der Domschatz zu Osnabrück.* 66 pp. + 40 pl. M.40.

MACMILLAN.
*FIRTH (J. B.). *Highways and Byways in Leicestershire.* 434 pp., with illustrations and frontispiece by Frederick L. Griggs, A.R.A. + map. 7s. 6d.

MEDICI SOCIETY.
*PACH (WALTER). *The Masters of Modern Art.* 118 pp. + 36 pl. 12s. 6d.

MONTGOMERY.
LLOYD (NATHANIEL). *A History of English Brickwork*, with Examples and Notes of the Architectural Use and Manipulation of Brick from Mediæval Times to the end of the Georgian period. Introduction by Sir Edwin L. Lutyens. 449 pp., with 297 pl. and 43 plans.

OXFORD, CLARENDON PRESS.
RIVOIRA (G. T.). *Roman Architecture and its Principles of Construction under the Empire*, with an appendix on the evolution of the dome up to the seventeenth century. Translated by G. M. N. Rushforth. 311 pp., with 358 ills. £5 5s.

OXFORD UNIVERSITY PRESS.
*BENSON (W. A. S.). *Drawing: Its History and Uses.* Memoir by the Hon. W. N. Bruce. 108 pp., with 58 ills.; *England and the World.* Arranged and edited by F. S. Marvin. 268 pp. (The Unity Series VII). 10s. 6d.

PUTNAM.
*RUCKSTULL (F. W.). *Great Works of Art and what makes them great.* Reprint of articles published in "The Art World" Magazine, 1916-1918. Revised and enlarged. 552 pp. + 175 pl. £1.

WASMUTH, BERLIN.
BOERSCHMANN (ERNST). *Chinesische Architektur.* 2 volumes. 94 + 68 pp. ill. + 346 pl. (6 in col.). M.160.

WREN SOCIETY.
The Second Volume of the Wren Society, 1925. St. Paul's Cathedral. Original Wren Drawings from the Collection in the Library of St. Paul's Cathedral. 16 pp. + 33 pl. Issued only to subscribers.

WEEKLY.—The Architect, 2979-82.

FORTNIGHTLY.—Beaux-Arts, 1, 2.

MONTHLY.—L'Amour de l'Art, vi, 12; L'Art et les Artistes, 63; Bulletin of the Art Association of Indianapolis, Indiana, xiii, 1; The Bulletin of the Cleveland Museum of Art, xii, 10, xiii, 1; Bulletin of the Metropolitan Museum of Art, xxi, 1; Dedalo, vi, 7; Bulletin of the Royal Ontario Museum of Archæology; Gazette des Beaux-Arts, 762; Journal of the Barnes Foundation, ii, 1; Le Musée, viii, 10; La Revue d'Art xxvi, 9-10.

BI-MONTHLY.—L'Arte, xxix, 1; Oud Holland, xlii, 6.

QUARTERLY.—The Antiquaries Journal, vi, 1; China, i, 2.

CATALOGUES AND PAMPHLETS.—Batsford: *Manuel of Instruction in the Art of Repoussé*, by T. G. and W. C. Gawthorp, 86 pp., ill., 2s. 6d. Detroit Institute of Arts: *Catalogue of a Loan Exhibition of English Paintings*, with 40 pl. Gazette des Beaux-Arts: *Peintures murales du XIVe Siècle, découvertes à Gand*, by Léo van Puyvelde, 16 pl. ill. Leningrad: A. M. Pappe: *Gollandski Portret, XVII, Beka*, 34 pp., ill. Süddeutschen Monatshefte, München; *Bodes Florabüste*, by Dr. Georg Pinkus, F.R.I.B.A.: *The Architect and his Work*, 18 pp.

TRADE LISTS.—Amsler & Ruthardt, Berlin: *Kupferstiche und Holzschnitte alter Meister*, in original getreuen Nachbildungen. *Bourlet Frames.* Cambridge University Press: *Announcements, January—June*, 1926. Chatto and Windus: *General Catalogue*, 1926, and *Spring List.* Hiersemann, Leipzig: *Katalog* 559, *Graphische Kunst. Norstedts Nyheter.* H.M. Stationery Office: *Monthly Circular No.* 84. Zwemmer: *Selected List of Piper Prints and Others.*

Publications in the preceding lists marked with an asterisk are briefly discussed below.

THE BAY OF NAPLES consists of seventeen talkative chapters concerning the various features of the Bay, and twenty-four pencil drawings of celebrated beauty spots and curiosities there. It will suit the tourist who is bored by the ordinary guide book but who yet wishes to acquire information regarding what he is shown. Major Fletcher's drawings have no great distinction but they describe the district efficiently enough and are pleasant accompaniments to the text.

THE CORNISH CHURCH GUIDE.—This is a very well-informed treatise dealing with the ecclesiastical life, past and present, of Cornwall. It contains the same sort of information as its pre-war predecessor, the "Diocesan Kalendar." But it also includes accounts of each parish and parish church. The student of art and archæology will be tempted by the sections dealing with the history of the See and the Cathedral, with the essays on the architectural style peculiar to the Duchy, and with the chapters devoted to the local crosses, the holy wells and the church plate. The book is very carefully planned and is illustrated by a number of half-tone plates of objects of local interest.

ANIMAL LIFE IN FIELD AND GARDEN.—The field of art is contiguous with many other forms of human activity, and the chief of these is the study of visible nature. Mr. E. Fitch Daglish is one of the most successful of those artists who have a passion for describing the life of the woods and the byways of England. It is not necessary to praise Fabre. The present book is efficiently translated and charmingly illustrated by a series of woodcuts by one who knows far more about his subjects than do most artists, and who, at the same time, has an elegant sense of arrangement and very great charm in presentation.

HIGHWAYS AND BYWAYS IN LEICESTERSHIRE.—This is a welcome contribution to a familiar series. The author, Mr. J. B. Frith, has not contented himself with taking the usual country walks about the county but has made a serious study of little-known books about Leicestershire, so that the new volume contains much fresh information. The illustrations by Mr. Griggs are fairly good, though the artist has not much of the spirit of topography. When he illustrates buildings the weakness of his knowledge of perspective is evident, and his landscapes are too generalized unmistakably to suggest the character of any particular county.

THE MASTERS OF MODERN ART.—A book bearing this title is apt to be classed among the many superficial works on the subject that set out to advertise some particular artist or school. Mr. Pach's series of reprints from *The Freeman* (New York) is in a very different category. The author has the rare power of seeing the art of his own time steadily and as a whole. He traces the story of how modern art has changed its character since the French Revolution until the present day, arguing always as a keen and intelligent observer of the drift of movement after movement. He has no particular creed to uphold, but regards what has occurred in his own lifetime with genuine detachment and with passion and sincerity. M. Elie Faure has aptly described the little work in these words: "It shows how, in the minds of the artists, the spiritual plane has progressively replaced the plane of nature." The meaning of this will be made clear by reference to the first of the many excellent plates which shows David's *The Family of Michel Gérard* and to the latest ones after pictures by MM. Braque, Matisse, Derain, etc. Whether one approves of modernist art or not, one has nothing but admiration for Mr. Pach's attempt to connect it logically with the art of the immediate past.

DRAWING is a thoughtful inquiry into the nature and origin of the craft. The argument, as it deals with the early history of drawing in Egypt, with the geometrical aspect of drawing, with the effect of drawing to scale and of textile and basket work, is sustained and sufficiently simple for the use of beginners. Clearly, the author was a gifted teacher, who took the trouble himself to learn more than he expected his pupils to acquire by his teaching. It is a pleasure to come upon so sensible and practical a little book at a time when so much half-digested material bearing on the subject finds its way into print.

GREAT WORKS OF ART.—This book is a long, tiresome advertisement of the author's insensitiveness to art and of his failure as a critic. He is without power of analysis, or indeed of discrimination, but just continues through five-hundred pages to rave incontinently for or against whatever works of art come his way. Like the true simpleton, he knows at once whether a picture or a sculpture is one of the most amazing in the world or "semi-insane"; and he bores his readers by the lavish use of U.S.A. schoolboy jargon such as "art junk," "buncoing" and the like, or else by a quasi-Freudian phraseology, now terribly frequent in American art literature, like "symbolic sadism," etc. All that the book contains has been said hundreds of times by English writers who were not in their time taken seriously by thoughtful people and are now long ago forgotten. Let American publishers realize that on this side of the Atlantic we are thoroughly weary of Hyde Park oratory of this sort.

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. D. & CO. Paintings and Drawings, *Venice,* by James McBey.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Paintings, *Stage and Country,* by Gluck. Pictures by S. Katchadourian. Etchings by living artists.

GOUPIL GALLERY. Fifty paintings by F. L. Harris (Rt. Hon. F. Leverton Harris). Water-colours by E. Bernard Lintott and F. Katherine Mayer. Paintings and Water-colours by Margarite James.

GREATOREX GALLERIES. Water-colours, *Small Harbours,* by F. C. Muloch.

ITALIAN ART GALLERY. Paintings, Drawings, Etchings and Lithographs by Dr. Pier Antonio Gariazzo (opens April 15).

LEICESTER GALLERIES. Memorial Exhibition of Sculpture, Paintings, Water-colours and Designs by the late F. Derwent Wood.

PATERSON, W. B. English Landscapes by P. H. Padwick (closes April 10). Leach's St. Ives Pottery (opens April 18).

ROYAL INSTITUTE OF OIL PAINTERS. 117th Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Spring Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours, *Japan,* by Talké Sato (closes April 8).

TOOTH, ARTHUR & SONS, LTD. Pictures, *Irish Life,* by Jack B. Yeats (April 7-24). Works by E. A. Cox (opens April 29).

TWENTY-ONE GALLERY. Paintings by Jan and Cora Gordan.

WALKER'S GALLERIES. Memorial Exhibition of the works of the late Brian Hatton (closes April 10), Water-colours, *Isle of Skye* and *Western Highlands,* by Capt. G. Drummond-Fish (closes April 10). Ninth Exhibition of Pastoral Water-colours (April 13-28). Water-colours, *Bonnie Argyll and Away Down South,* by J. S. C. McE. Brown (April 14-27). Water-colours by W. R. Wood (April 14-27).

Brighton :

PUBLIC FINE ART GALLERIES. Modern Italian Art.

Liverpool :

WALKER ART GALLERY. Paintings and Water-colours by eighteenth and nineteenth century artists (closes April 6).

Manchester :

CITY ART GALLERY. Works by Members of the Manchester Athenæum Graphic Club (closes April 10).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING APRIL

ENGLAND :

London :

DEBENHAM, STORR & SONS. April 6-9, Works of Art, etc. April 8, 13-15, 20-22, 27-29, Jewellery and Plate.

HARMER, H. R. April 12, 19, 26 and 27, Stamps.

SOTHEBY & CO. April 13, 14, 19 and 20, Old Engravings. April 15 and 16, Chinese and Japanese Works of Art. April 21, Drawings and Pictures of the Italian and Dutch Schools. April 26 and 27, Modern Etchings.

GERMANY :

Hamburg :

GALERIE COMMETER. April 27-30, Prints and Books.

SWEDEN :

Stockholm :

SIGGE BJORCHS. April 27, Chinese Works of Art belonging to Mr. Klas Fåhraeus.

UNITED STATES :

New York :

AMERICAN ART ASSOCIATION. April 16-17, Part II of the Achillito Chiesa Collection.

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

FORTHCOMING AUCTIONS By A. C. R. CARTER.

It happens every year, before a Budget, that owners of collections find themselves in a vacillating mood, and they timidly refrain from making up their minds about sending their possessions to auction. The consequence is that many of them clamour for dates at CHRISTIE'S after missing their spring opportunities. At the time of writing these notes I am informed that several owners are still hesitating and that, beyond the Gaskell sale of pictures to be held at the end of April, the dispersals will be "much of a muchness," although occupying as much time and trouble as superior works would do. The Gaskell dispersal promises to be of considerable interest to collectors of pictures and drawings by early British masters, and in this respect will carry on the traditions of the two previous Gaskell sales. The first Holbrook Gaskell sale in 1909 realized over £50,000. It is memorable for Turner's 12,500 guineas *Burning of the Houses of Parliament.* Shortly after the artist painted this, Lord Hill saw it. "Zounds!" quoth he, "this is all dabs!" Then, walking away a few feet, he made the amende, "By Jove, it's a picture after all." In 1909, too, Constable's *Arundel Mill* made 8,400 guineas. Holbrook Gaskell *secundus* is associated with the sale producing over £30,000 in 1920, when Gainsborough's *John Taylor* brought 3,900 guineas. The late Colonel Gaskell, whose collection is now to be sold, in addition to his own family inheritance, acquired pictures both at these sales and elsewhere, and it is probable that local collectors will be strongly represented, as these Gaskell works have been on view in Liverpool before being dispatched to London.

At this stage note should be taken of a fixture which will form one of the chief events of the season. The first week in May has always been devoted, if possible, to a dispersal of paramount importance, and on May 6 and 7 the collection of old masters belonging to the late H. L. Bischoffsheim will be offered. That frequently-exhibited portrait by Sir Antonio Mor, *Elizabeth de Valois,* is sure to command big bidding, and in the French section are the two famous pictures by Drouais, *The House of Cards* and *Blowing Bubbles,* along with Boucher's *Vertumnus* and *Pomona;* Nattier's full length of the Order of the Saint-Esprit robed young Duc de Penthièvre, of which there is a smaller version in the Wallace collection; and portraits by Largillière. There are four by Reynolds, including *Miss Charlotte Fisher,* and four by Romney. Gainsborough's small oval of *Mrs. Rebecca Minet,* and Hoppner's boy-portrait of *Leicester Stanhope* are first-rate, and two fine Dutch pictures should be borne in mind, Gonzales Coques' portrait of himself at 29, and a bird's eye view in Holland by Philip de Koninck.

Private collections of Rembrandt etchings are now of such rarity that the sale at SOTHEBY'S on April 13-14 of the collection formed by the first Lord Delamere (1787-1855) is sure to evoke curiosity. As many as sixty Rembrandt lots are to be sold, including a second state of *Jan Asselyn* (H. 227) two first states of *Christ disputing with the Doctors* (H. 257 and H. 277) and *The Three Trees* (H. 205). But the early days of May will find Sotheby's much busier. About May 4 the remarkable collection of illuminated manuscripts, formed about a century ago by Henri Auguste Brölemann, will prove to be in the great line of classic sales of this order. Of the fifty-eight beautiful specimens of sixteenth century printed "Horae" eight have been hitherto undescribed, and others are very rare. As for the ninety-four noble manuscripts, the outstanding illumination is a tenth century "Evangeliarum." Such an important example has not been seen at auction for many years past. The Mostyn early manuscript of the Gospels, which fetched £2,250 in 1920 is the nearest parallel, but this was an English manuscript of rather later date and of a different type. Collectors in the Dominions should make a note of the sale on May 4, too, of a very interesting series of 160 water-colour drawings, made by Augustus Earle in the South Seas, 1827-8, and containing many views of scenes in New South Wales and New Zealand. Another dispersal of importance has been fixed for May 6, when Mr. Walter S. M. Burn's well-known collection will be sold. It contains French engravings in colours, French furniture, English mezzotints, drawings by A de Saint Auben, and a few pictures including Hoppner's *Richard Burke* and Reynold's *Babes in the Wood.* From various sources will come Romney's full-length *Anne, Marchioness Townshend,* which realized 5,200 guineas in 1898; a Benjamin West portrait of Benjamin Franklin and portraits by Mor, Titian and Vandyck, from the late Rosalind, Countess of Carlisle's collection.

Among the foreign sales now announced is one to be held by Messrs. HUGO HELBING, Wagmullerstr. 15, Munich, sometime in April. The sale will consist of a well-known collection of plaquettes in the possession of W. Ritter von Moltheim, of Vienna. The first volume of a projected catalogue was compiled just before the war by Dr. E. N. Braun. A detailed catalogue of the whole of the objects to be sold, which includes German, Italian and French examples from the fifteenth to the eighteenth century, is about to be issued under the direction of Dr. Max Bernhart.

Messrs. C. G. BOERNER, Universitätstr., 261, Leipzig, announce for May 5 and 6 the sale of the collection of prints acquired by Dr. Gaa, of Mannheim. There will be over one thousand lots, largely confined to the German and Dutch schools. Some of the engravings are of exceptional rarity, this applying particularly to the case of Schongauer, who is represented by twenty-five examples. There is a large number of Dürer prints and many early states by Rembrandt. Numerous other artists are included, such as Mackenem, Lucas van Leyden, Cranach, Altdorfer, Burgkmair and Ostade, the last being represented by an almost complete set of etchings in early states.

MESSRS. SIGGE BJORCKS, 9 Strandvägen, Stockholm, announce the sale on April 27 of the well-known collection of Chinese works of art formed by the Swedish student, Mr. Klas Fåhraeus. The collection is a large and varied one, consisting of 269 pieces, in porcelain and pottery, bronze, stone and wood, besides a number of paintings attributed to the T'ang period. The Chou, Han, T'ang, Sung, Ming and Ch'in dynasties are all represented. Certain of the examples, such as the Kuan-Yin stone head, probably T'ang, a bronze tripod from the Chou period, a Han sacrificial bowl, and a number of other lots, are of the first importance. A good illustrated catalogue, with notes in English, has been issued.

THE AMERICAN ART ASSOCIATION, Madison Avenue, New York City, will sell on April 16 and 17 part two of the Achillito Chiesa collection. As we go to press catalogues are not yet available, but it will be recalled that the collection includes Antonello da Messina's remarkable *Portrait of a Young Monk* and Orcagna's well-known *St. John.* There is also a number of Dutch and Flemish works of the fifteenth and sixteenth centuries, examples of Italian Maiolica, Gothic ivory carvings, early French and Italian enamels and Italian furniture.

MESSRS. GLUCKSELIG, Muhlgasse, 28, Vienna, IV, will sell on May 4 and 5 an important collection of works of art, of various attributions, and dating from the thirteenth to the sixteenth century. Prominence is given to the mediæval sculptures in bronze and wood, which include a very fine *Madonna and Child* of the fifteenth century Ferrarese school. There are also pictures, furniture and maiolica, as well as some examples in alabaster, ascribed to Notttingham.

THE GALERIE COMMETER, Hamburg, will sell from April 27 to 30 inclusive, a large collection of modern prints, modern illustrated books and old master prints. The first section of the sale will consist of examples by Daumier, Goya, Manet, Millet, Whistler, Zorn, etc. A very varied collection of books will next be offered and the latter part of the sale will consist of prints by such artists as H. S. Beham, Boucher, Canaletto, Dürer, van Dyck, Lucas van Leyden, Rembrandt, Reynolds, and many others.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

RUSSIAN SCHOOL (early eighteenth century): *The Transfiguration.* Purchased.

NATIONAL PORTRAIT GALLERY.

John Laird Mair, First Baron Lawrence, G.C.B., G.C.S.I., 1811-1879. Viceroy of India. A marble replica (1882) by T. WOOLNER, R.A., of his bust in Westminster Abbey (1881) done from a model made in 1871. Presented by his son, General the Hon. H. A. Lawrence, K.C.B., etc. (Room XXXIII.)

William Gilbert Grace. "W.G." 1848-1915. Cricketer Painter uncertain, probably H. E. BREUN. Presented by the M.C.C. and some County Cricket Clubs of England. Canvas, 35 x 28 ins. (Room XXX.)

Charles Montagu Doughty, D.Litt. 1843-1926. Poet and traveller. Author of "Travels in Arabia Deserta," "The Dawn in Britain," etc. Pastel drawing by ERIC KENNINGTON. Size 19 x 14 ins. Transferred on loan from the National Gallery, Millbank. (Room XXX.)

Isaac Fuller. 1606-1672. Portrait and decorative painter and etcher. Self-portrait. Canvas, 50 x 40 ins. Purchased. (Room VII.)

Samuel Butler. 1612-1680. Satirist and author of "Hudibas." Painted by JACOB HUYSMANS. Canvas, 30 x 25 ins. Purchased. (Room VII.)

Maurice Greene, Mus. Doc. 1696(?)-1755. Composer, organist and professor of music at Cambridge. Master of the King's band.

John Hoadly, LL.D. 1711-1776. Poet, dramatist and clergyman. Mainly interested in writing words to oratorios and musical plays. A double portrait painted in 1747 by FRANCIS HAYMAN, R.A. Canvas, 28 x 36 ins. Purchased. (Room X.)

Sir William Waller. 1597-1668.

Sir Edward Massey. 1616-1674.

Sir Richard Browne. Died 1669.

Sir John Clotworthy, Viscount Massereene. Died 1665.

Waller, Massey and Browne were distinguished parlia-

Digitized Google

mentary generals and Clotworthy, also a parliamentarian, was the founder of Presbyterianism in Ulster. A set, painted probably by E. Bower, which was sold from the collection of Lord Cromwell in 1925. Canvas, each 28 x 23 ins. Purchased. (Room VI.)

BRITISH MUSEUM: PRINT ROOM.

J. F. Badeley, RE.. Twelve book-plates and two other engravings.

A. Briscoe. Four etchings of life on sailing ships.

E. York Brunton. Nine colour prints (wood).

Claude Flight. *Street singer;* colour print (linoleum).

Iain MacNab. Five etchings.

(All of the above presented by the artists.)

T. Lupton. Fourteen proofs (from nine plates) of the unpublished copies of the *Liber Studiorum*. Presented by T. G. Osborne, Esq.

VICTORIA AND ALBERT MUSEUM.

Ceramics.

Globular jar, unglazed grey earthenware. Chinese (Chou Dynasty). Presented anonymously.

Metalwork.

Brass indicating Lock, by John Wilkes, of Birmingham, about 1680.

Bronze Mortar; English, about 1600. Given by Miss Ethel Gurney.

PUBLICATIONS RECEIVED

AN DEUTSCHE VERLEGER. Die Aufmerksamkeit der deutschen Verleger ist höflichst auf die Tatsache erwiesen, dass wir unter keinen Umständen Bücher annoncieren oder critizieren können die an private Personen geschicht sind, ob diese nun beruflich oder nicht mit diesem Blatt verbunden sind. Alle Publikationen für Besprechung erbitten wir höflichst an die folgende Adresse zu senden :—The Editor, The Burlington Magazine, 17 Old Burlington Street, London, W.1.

American Federation of Arts.

American Art Annual. Volume XXII (for the year 1925). 785 pp. + 17 pl.

Batsford.

Hartley (Dorothy) and Elliot (Margaret M.) *Life and Work of the People of England.* Fifteenth Century, 129 pp., with 49 pl. Sixteenth Century, 129 pp., with 49 pl. 4s. 6d. each.

Sugden (Alan Victor) and Edmondson (John Ludlam). *A History of English Wallpaper,* 1509-1914. 279 pp., with 70 col. pl. and 190 ills. in half-tone. £3 3s.

Batsford: The Manuel Arts Press.

Lester (Katherine Morris). *Historic Costume.* 244 pp. ill. + 1 col. pl. 12s. 6d.

Ernest Benn.

Hobson (R. L.) *The George Eumorfopoulos Collection; Catalogue of the Chinese, Corean and Persian Pottery and Porcelain,* Vol. II. From T'ang to Ming, Ju, Kuan, Ko, Lung-ch'üan and Chien Wares. 56 pp. + 75 pl. in col. and collotype. £12 12s.

Black.

Dugas (Charles). *Greek Pottery.* Translated by W. A. Thorpe. 148 pp. ill. 3s. 6d.

Cambridge University Press.

Cave (C. J. P.) *Clouds and weather Phenomena* for artists and other lovers of nature. 32 pp. + 23 pl. 5s.

Chapman & Hall.

Rothenstein (John). *The Portrait Drawings of William Rothenstein,* 1889-1925. Preface by Max Beerbohm. 111 pp. + 101 pl. £6 6s.

Deutsche Buch-Gemeinschaft, Berlin.

Brieger (Lothar). *Die Romantische Malerei,* ein Einführung in ihr Wesen und ihre Werke. 275 pp. + 40 pl.

Facultad de Letras, Granada.

Burin (Antonio Gallego). *José de Mora.* 260 pp. + 34 pl.

Field Museum of Natural History, Chicago.

Laufer (Berthold). *Chinese Baskets.* Portfolio containing 4 pp. + 38 pl.

T. N. Foulis.

Of the Western Isles. Forty woodcuts by Stephen Bone, with letterpress by Gertrude Bone. Preface by Neil Munro. 60 pp. ill. 6s.

Grote'sche Verlag, Berlin.

Hauptwerke aus den Staatlichen Museen zu Berlin. Wilhelm von Bode zu ehren. Herausgegeben von den Abteilungsleitern. 54 pp. + 54 pl. and descriptions. M.100.

Heinemann.

Carter (Morris). *Isabella Stewart Gardner and Fenway Court.* 255 pp. + 24 pl. 25s.

Heitz, Strabourg.

Gümbel (Albert). *Dürers Rosenkranzfest und die Fugger Konrad Peutinger, der Begleiter Dürers.* 56 pp. + 6 pl. (Studien zur Deutschen Kunstgeschichte, Heft 234). 8M.

Hutchinson.

The Year's Art, 1926. 524 + 9 pl.

Lane.

Hind (C. Lewis). *Naphtali.* 253 pp. + 40 pl. 15s.

Milford: Harvard University Press.

Art Studies, Mediaeval, Renaissance and Modern. Edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities. 163 pp. + 78 pl. 31s. 6d.

Oxford, Clarendon Press.

Poole (Mrs. Reginald Lane). *Catalogue of Portraits in the possession of the University, Colleges, City and County of Oxford.* Vol. II, Portraits in the Colleges and Halls, Part I, 277 pp. + 32 pl.; Vol. III, Portraits in the Colleges and Halls, Part II, 350 pp. + 23 pl.

Kegan Paul, Trench, Trubner & Co.

Kuhnel (Ernst) and Goetz (Hermann). *Indian Book Painting.* From Jahāngir's Album in the State Library in Berlin. 73 pp. + 48 pl. (20 in col.)

Mackenzie (Donald A.) *The Migration of Symbols and their Relations to Beliefs and Customs.* 219 pp. ill. + 1 pl. 12s. 6d.

Print Society.

How to distinguish Prints. Edited by Hesketh Hubbard. 127 pp. + 32 pl. 21s.

Schmidt, Berlin.

Burger (Willi). *Altdeutsche Holzplastik.* 202 pp., with 113 ills. M.10.

H.M. Stationery Office.

Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in London, Vol. II, West London, excluding Westminster Abbey. 194 pp. + 232 pl. 21s.

Van Oest, Paris and Brussels.

Réau (Louis). *Histoire de la Peinture Française au XVIIIe Siècle.* Tome I, 92 pp. + 64 pl.

Weekly.—The Architect, 2983-6; Kunstchronik, 46/7.

Fortnightly.—Beaux-Arts, 3; Der Cicerone, xvii, 24; xviii, 1-4; Der Kunstwanderer, viii, 1, 2.

Monthly.—L'Amour de l'Art, vii, 1; The Arts, viii, 6, ix, 2; Belvedere, 40-42; Bulletin of the Cleveland Museum of Art, xiii, 2; Bulletin of the Metropolitan Museum of Art, xxi, 2; Bulletin of the Minneapolis Institute of Arts, xv, 1, 6; Bulletin of the Worcester Art Museum, xvi, 4; Dedalo, vi, 8, 9; Gazette des Beaux-Arts, 763; Die Kunst, xxvii, 1; The Pennsylvania Museum Bulletin, xxi, 99, 100; La Revue d'Art, xlii, 9-12; La Revue de l'Art, 273.

Bi-Monthly.—Oud-Holland, xlii, 6.

Quarterly.—Bulletin of the Rhode Island School of Design, xlv, 1; Jahrbuch der preuszischen Kunstsammlungen, xlvii, 1; The Print Collector's Quarterly, xii, 1.

Haly-Yearly.—Les Trésors des Bibliothèques de France, 2.

Catalogues and Pamphlets.

Art Club of Chicago: *Catalogue of a Loan Exhibition of Early Oriental Carpets,* by Arthur Upham Pope, 122 pp., with 39 pl. Bestetti and Tumminelli, Milan: *Una Pittura Ignota di Fra Filippo Lippi,* by Odoardo H. Giglioli. Kleykamp Galleries, New York: *The Japanese Moderns Exhibition.* Schroll, Vienna, *Sammlungen des Kunsthistorischen Museums in Wien,* Heft 1, *Die italienische Bronzestatuette der Renaissance,* von Leo Planiscig; Heft 2, *Mittelalterliche Bildwerke,* von Ernst Kris; Heft 3, *Führer durch die Sammlung alter Musikinstrumente,* von Julius Schlosser; Heft 4, *Der Harnisch,* von August Grosz; Heft 5, *Die altniederländische Malerei,* von Ludwig Baldass. Illustrated. M.80 each. H.M. Stationery Office: *The Pictures and how to enjoy them.* A Popular Guide to the National Gallery of Scotland. University of California Chronicle (Reprint): *Reflections on Design and the Primitive,* by Paul Louis Faye.

Trade Lists.—Allen and Unwin: *Spring Announcements; Bulletin of the Bachstitz Gallery,* 9, 10; Baer, Frankfurt: No. 719, *Catalogue of Books relating to Asia, Africa, Australia;* No. 720, *Periodica;* No. 725, *Incunabula Typographica,* Pars Secunda. *Le Bouquiniste Gantois,* 128/9. Clarendon Press and Oxford University Press: *Forthcoming Books.* Country Life: *Spring List of Books.* Gilhofer and Ranschburg: Vienna No. 190, *Incunabula.* Hess, Munich, No. 31: *Libri XV—XVI Saeculi, Holzschnittbücher Incunabeln.* Hiersemann, Leipzig, No. 561: *Kostümen und Uniformen.* International Book Shop, Catalogue 7: *Art Books and General Literature. Norstedts Nyheter,* XVI, 1, 2. Robinson, Newcastle-on-Tyne, No. 14: *The Library of Mrs. Elizabeth Vesey,* 1715-1791. H. M. Stationery Office: *Monthly Circular,* No. 85. Tryde, Copenhagen: *Fortegnelse over Tom: Petersens grafiske Arbejder; Fortegnelse over Peter Ilsted's grafiske Arbejder; Fortegnelse over Louis Moe's grafiske Arbejder.*

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

BLUETT & SONS, 48 Davies Street, W. The James Baird Collection of Chinese Pottery and Porcelain, examples dating from 200 B.C. to fourteenth century A.D. (May 6-22).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

GOUPIL GALLERY. Paintings by Mark Gerler, John Nash and Gilbert Spencer. Water-colours by Leslie W. Lang.

INDEPENDENT GALLERY. Paintings and Drawings by Lily Converse (closes May 21).

LEFEVRE GALLERIES. Paintings and Drawings by Seurat (closes May 29).

LEICESTER GALLERIES. New Group of Artists : Duncan Grant, Roger Fry, Bernard Adeney, Vanessa Bell, Keith Baynes, F. J. Porter and Frank Dobson (opens May 13).

NEW ENGLISH ART CLUB. Summer Exhibition at the Spring Gardens Galleries (closes May 8).

PATERSON, W. B. Leach's St. Ives Pottery (closes May 8).

ROYAL ACADEMY. Summer Exhibition.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Annual Exhibition. (closes May 29).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Spring Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours, *Japan*, by Také Sato.

TOOTH, ARTHUR & SONS, LTD. Paintings by E. A. Cox and Water-colours by Vignoles Fisher (closes May 15). Paintings by Ch. A. Edelmann (opens May 19).

WALKER'S GALLERIES. Water-colours, *Sussex*, by Capt. D. N. Morgan (closes May 12). Water-colours by Miss H. R. Lock (closes May 13). Pictures by Miss E. Lamont (closes May 13). The Embroiderers' Guild (opens May 18).

Brighton :

FINE ART GALLERIES, La Gravure Liegoise du, 16 ieme siècle a nos jours (opens May 29).

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (opens May 24).

Edinburgh :

ROYAL SCOTTISH ACADEMY. 100th Annual Exhibition.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING MAY

ENGLAND :

London :

CHRISTIE MANSON & WOODS. May 6, Old Masters, Porcelain, Objects of Art and Tapestries from the collection of the late Mr. H. L. Bischoffsheim. May 13, French and English Furniture, Tapestries and Porcelain.

DEBENHAM, STORR & SONS. May 4, 6, 11-13, 18-20, 27 and 28, Jewellery and Plate.

EASTWOOD & HOLT. May 4 and 5, Chinese Porcelain and Japanese Curios.

HARMER, H. R. May 3, 10, 17 and 31, Stamps.

SOTHEBY & CO. May 4 and 5, Illuminated Manuscripts and Printed Horæ belonging to Mme. E. Mallet. May 6, Eighteenth century French Furniture, Colour Prints and Drawings and English Portraits in Oil belonging to Mr. Walter S. M. Burns. May 6, English Portraits. May 10-14, War Medals and Decorations. May 10 and 11, Prints. May 12, Objects of Vertu. May 13, Old English Silver, etc. May 14 and 28, China and Furniture. May 17-20, Printed Books, Oriental Manuscripts, etc. May 18, English Mezzotints and Etchings belonging to the late Sir Henry J. Johnson. May 20, English Porcelain and Pottery.

AUSTRIA :

Vienna :

GLUCKSELIG. May 4 and 5, Mediæval Sculptures, Pictures, Furniture, Majolica, etc.

FRANCE :

Paris :

BAUDOIN, HENRI, at the Galerie Georges Petit. May 27 and 28, Old and Modern Pictures.

GERMANY :

Leipsig :

BOERNER, C. G. May 5 and 6, Engravings, Etchings and Woodcuts.

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

Digitized by Google

Digitized by Google

PORTRAIT OF THE HON. LEICESTER STANHOPE, by John Hoppner, R.A. Canvas, 1.37 m. by 1.12 m. (Bischoffsheim Sale, Messrs. Christie, Manson & Woods)

Digitized by Google

Digitized by Google

FORTHCOMING AUCTIONS—THE BISCHOFFSHEIM COLLECTION

By A. C. R. CARTER.

There can be no doubt but that the projected sale at CHRISTIE'S of the Bischoffsheim collection on May 7, is causing much anticipatory interest, and signs are manifest that it will prove to be in the true line of classic dispersals. It is safe to assert that the sale will bring about the auction apotheosis of Sir Antonio Mor, that Utrecht follower of Jan Van Scorel, who in the past has been overshadowed by Holbein. A genuine Mor portrait rarely appears at auction and in this respect of rarity, it may be compared with the diminishing number of Holbein's works likely to enter the sale-room. There was evidence last year at Christie's of the growing interest in Mor when the *Mary Tudor* portrait brought 4,200 guineas in the Darnley sale, although the very plausible attribution still awaits the hall-mark of the Mor authorities. But the Bischoffsheim *Elisabeth de Valois* (see illustration) has always satisfied the experts and will receive a welcome far different from that cool reception in the Davenport Bromley sale 1863, when a company, more enthusiastic over mid-Victorian pictures of the year, permitted it to slip through at 140 guineas. Yet it was known (or should have been) that only twenty-seven years previously it had been one of the cherished possessions of the great Napoleon's uncle, Cardinal Fesch who, after Waterloo, retired to his palace in Rome and lived literally as a Prince of the Church. This portrait of Henri Deux's daughter, who succeeded our Mary I as the third consort of Philip II, is a *portrait d'apparat* of an ornate exactitude which the artist doubtless felt to be necessary to relieve the wan and weary features of a princess who was the victim of a *mariage de convenance*.

Another picture which will enforce admiration is a characteristic landscape by that master of panoramic effect, Philips de Koninck (see illustration). This bird's-eye view of the undulating farmlands of Haarlem matches the master's picture in the National Gallery, bought in the Peel collection 1871, and may also be compared with the De Koninck landscapes which appeared in the early nineties at Christie's. Both the foregoing are illustrated in this issue as is the Bischoffsheim Hoppner boy-portrait of *The Hon. Leicester Stanhope* (see illustration). The figure of this somewhat sophisticated little patrician (who is apparently taking little heed of the caresses of his faithful dog) is cleverly set against a low-lying sunset landscape, and if the charm of the composition is arbitrary and conventional, it exists. This Hoppner portrait reminds me that there are also two very attractive portraits of children by François Hubert Drouais painted in 1766 and 1767, which, although a little hard in treatment, are comparable with the d'Artois portrait group in the Louvre, executed in 1763. Each portrait is manifestly that of a French child, and this sure racial touch will be an effective lure to collectors. I do not purpose making a *catalogue raisonné* of the Bischoffsheim pictures, but I should refer to such other features as the striking self-portrait by the young Gonzales Coques, to the easy and decorative grace of Nattier's superb portrait of a young knight of the Order of the Saint-Esprit and to a remarkable family group on a terrace signed and dated 1666 by Louis Volders whose works are uncommon at auction.

A week later, on May 14, Christie's will sell more interesting pictures, chief among which will be one of those majestic landscapes which used to reduce Old Crome to a state of tearfully abject worship. I should like to make a confession of my own. On July 13, 1889, I saw a Hobbema for the first time at auction, after having steeped myself in the works of the master at the National Gallery. It was the Secrétan sale and the bidding had reached 3,900 guineas. I was sitting immediately below "Old Woods" and, yielding to an irresistible impulse, I looked up and said "4,000 guineas." To this day I shall never forget the obvious consternation of William Agnew and the rest of the big dealers. "Had the American invasion really begun?" was evidently in their minds. But their wonderment did not equal my horror to find that my irresponsible bid seemed to have given the quietus to the bidding. But after what appeared to be a life-time, Charles Sedelmeyer (I think) nodded a merciful advance, and the picture went to 5,200 guineas. I may say that I refrained from joining in the contest for the Dudley Hobbema which fetched 10,300 guineas in 1892. This sum will probably be exceeded by the Hobbema (see illustration) which Mr. Pritchard Morgan has sent to Christie's. In the Ralph Fletcher sale of 1838 it was bought for £450. The Duke of Leinster has also sent three delightful pastoral scenes of cabinet size, and there are two fine Guardi Venetian scenes belonging to Sir R. D. Moncreiffe. A characteristic full-length Romney portrait of *Colonel Jacob Comac* has an Indian interest from the fact that this officer of the East India Company married Mariamissa, daughter of the Rajah of Kgamghar. The increasing cult of English sporting pictures will receive further impetus from the appearance of a typical hunting portrait composition by Ben Marshall of *Francis Duckingfield Astley and Harriers*, 39½ by 47½, belonging to Sir Arthur Nicholson. This will probably attain a record auction price for a Marshall picture. As for other sales at Christie's, the Bischoffsheim Dresden porcelain, objets d'art, and tapestry are to be offered on May 6 and on May 12 there will be an old silver sale including the Breadalbane historical collection of early English and Scottish spoons with sets of eight, 1527, Apostle spoons and three dated 1638. The Duke of Leinster's collection contains an Italian sixteenth century, rock-crystal and silver-gilt salt-cellar and cover surmounted by a figure of a pilgrim. There are, too, a silver-gilt toilet service by David Willaume, and a pair of shapely candelabra by George Wickes, 1744. Aubusson, Brussels, and Flemish tapestries of fine design will appear on the following day, along with Sir R. D. Moncreiffe's Derby dinner-service; a beautiful Louis Quinze writing-table, stamped B.V.R.B., sent from Perthshire with a Queen Anne lacquer cabinet, and the Leinster furniture includes a very good Sheraton marqueterie commode.

Last month attention was drawn to the important picture sale which Messrs. SOTHEBY will hold on May 6 and to the fine array of manuscripts and early Paris books to be sold on May 4-5 from the collection formed a century ago by Henri Augusto Brolemann. It should also be stated that on May 3-4 the important Gilbert Redgrove collection of incunabula, early woodcuts, and emblem books will be offered among which are a very rare *Petrarch*, published in Venice 1491-2 with six full-page woodcuts and a 1497 Bâle edition of the *De Filio Prodigo* by J. Meder, with eighteen full-page woodcuts.

The sale by MESSRS. KNIGHT, FRANK AND RUTLEY, 20 Hanover Square, of the fifth and sixth portions of the late Lord Leverhulme's furniture and works of art will take place on June 3, 4, 10 and 11, and will be discussed fully in our next issue. Preliminary announcements indicate that the sale will be regarded in art circles as of great interest and import. On the first day there will be offered, in order, period furniture, tapestries, needlework, and porcelain. On the second day there will be sold glass, pewter, enamels and furniture. On the third day Nankin porcelain and furniture, and on the last day, the remaining furniture and furnishings, glass, china, curios and old woodwork and panelling.

Among the foreign sales announced for the coming month is an extensive one being organized by MESSRS. C. G. BOERNER, Universitätstr., 261 Leipsig. It will consist of the collection of prints acquired by Dr. Gaa, of Mannheim, of parts of several smaller collections and of duplicates from the British Museum Print Room. The illustrated catalogue shows that the sale as a whole will be an unusually important one. In the main it will consist of examples from the northern European schools and will include important prints by the German and Dutch artists. The twenty-five prints by Schongauer are particularly important, as are those by Dürer and Rembrandt, but artists like Mackenem, Lucas van Leyden, Cranach, Altdorfer and Burgkmair are also amply represented, while there is an all but complete set of etchings in early states by Ostade. The sale will take place on May 5 and 6.

Another interesting sale, announced for May 4, is being organized by MESSRS. HUGO HELBING, Frankfort-am-Main. It will consist of Far Eastern works of art. There are sculptures, bronzes and ceramic wares, mostly early in date, from China, Korea and Japan. The Kuanyin head (208) of the Sung dynasty, the Tang head of a Buddha (202) and a number of the bronze vessels are unusually good. The sale consists of three hundred and ten objects.

As we go to press, announcements of three additional foreign sales reach us. They are the following: The Warneck collection of ancient and modern pictures including examples of Terborch, Brouwer, Fragonard, Hals, Matsys, Metsu, Rembrandt and Ruisdael, will be sold on May 27 and 28 by the GALERIE GEORGES PETIT, 8 rue de Sèze, Paris. The same firm will dispose on June 3 and 4 of the collection of objets d'art and eighteenth century furniture, etc., formed by the late M. Paul Dutasta. MESSRS. H. GILHOFER and H. RANSCHBURG, LTD., 33 Haldenstrasse, Lucerne, will sell on June 7, 8, and 9 a collection of old master engravings, including rare prints by Dürer, Rembrandt, Callot, Claude and others, and also a collection of etchings and lithographs by French and English masters of the nineteenth century, including examples of Corot, Daumier, Delacroix, Forain, Manet, Millet, Whistler, etc.

Digitized by Google

PUBLICATIONS RECEIVED

BELL.
BELL (EDWARD). *Prehellenic Architecture in the Ægean.* 213 pp. ill. (Origins of Architecture II). 8s. 6d.

ERNEST BENN.
CODRINGTON (K. DE B.). *Ancient India from the Earliest Times to the Guptas, with notes on the Architecture and Sculpture of the Mediæval Period.* Preparatory essay on Indian Sculpture, by William Rothenstein. 65 pp. + 76 pl. £6 6s.
PEIRCE (HAYFORD) and TYLER (ROYALL). *Byzantine Art.* 56 pp. + 100 pl. (Kai Khosru Monographs on Eastern Art). 21s.

BESTETTI AND TUMMINELLI, MILAN.
Pier Antonio Gariazzo. Introduction by John R. Bartlett. 26 pp. ill. + 88 pl. (some in col.)

BLES.
DELL (ANTHONY). *Isles of Greece.* 226 pp. + 24 pl. 30s.

BRITISH MUSEUM.
WALTERS (H. B.). *Catalogue of the Engraved Gems and Cameos, Greek, Etruscan and Roman, in the British Museum.* 419 pp. + 44 pl.

BURROW, CHELTENHAM.
NOPPEN (J. G.). *Westminster Abbey and its Ancient Art.* 108 pp. ill. + 55 pl.

CAMBRIDGE UNIVERSITY PRESS.
*CAVE (C. J. P.). *Clouds and Weather Phenomena* for artists and other lovers of nature 32 pp. + 23 pl. 5s.

CHAPMAN AND HALL.
Nature and Culture: Woman. Introd. by Peter Landow. 10 pp. + 119 pl. 25s.

COMUNE DI MILANO.
Archivo Storico Civico. Raccolta Vinciana Milano. Fasc. xii, 1923-5. 206 pp. with 3 ills.

T. N. FOULIS.
**Of the Western Isles.* Forty woodcuts by Stephen Bone, with letterpress by Gertrude Bone. 60 pp. ill. 6s.

FROBENIUS, BASEL.
MAJOR (EMIL). *Erasmus von Rotterdam.* 90 pp. + 32 pl. (Virorum illustrium Reliquiae, I). Fr.8.

HALTON AND TRUSCOTT SMITH.
Famous Etchings from Dürer to Whistler. Folio I. Edited by R. A. Walker. 12 plates with descriptions. 5s.

HUTCHINSON.
**The Year's Art,* 1926. 524 pp. + 9 pl.

KRYSTALL-VERLAG, VIENNA.
GARGER (ERNST). *Die Reliefs an den Fürstentoren des Stefansdoms.* 56 pp. + 31 pl.

MALLINGSKE BOGTRYKKERI.
DEDEKAM (HANS). *Kunstindustrimuseet i Oslo i Femti Aar,* 1876-1926.

THE OLD WATER-COLOUR SOCIETY.
The Old Water-colour Society's Club, 1925-1926. Vol. III. Edited by Randall Davies. 81 pp. + 37 pl. (2 in col.). Issued only to Members.

OXFORD, CLARENDON PRESS.
GARDNER (PERCY). *New Chapters in Greek Art.* 367 pp. + 16 pl. 21s.

RICHTER (GISELA M. A.)
Ancient Furniture: A History of Greek, Etruscan and Roman Furniture. 191 pp. with 364 ills. £5 5s.

PITMAN.
HARRISON (T.). *The Bookbinding Craft and Industry.* 128 pp. ill. 3s

PUTNAM.
BARTLETT (EDWARD EVERETT). *The Typographic Treasures in Europe.* 185 pp. + 1 pl. £8 8s.

REIMER (VOHSEN), BERLIN.
VON LE COQ (A). *Die buddhistische Spätantiken in Mittelasien.* Erster Teil. *Die Plastik.* 30 pp. + 45 pl.; Zweiter Teil. *Die Manichaeischen Miniaturen* 63 pp. + 10 pl. (5 in col.). Dritter Teil. *Die Wandmalereien,* 54 pp. + 27 pl. (1 in col.). Vierter Teil. *Atlas zu den Wandmalereien,* 20 pl. (14 in col.) and descriptive text (30 pp.). M.400.

T. FISHER UNWIN.
LUDOVICI (A). *An Artist's Life in London and Paris,* 1870-1925. 210 pp. + 5 pl. 12s. 6d.
*BLACKER (J. F.), *Oriental China,* 404 pp. ill.; BROADLEY (A. M.), *Autographs,* 384 pp. with 135 ills.; HAYDEN (ARTHUR), *Old English Earthenware,* 496 pp. ill.; MASSÉ (H. J. L. J.), *Old Pewter,* 422 pp. with 91 ills.; MELVILLE (FRED J.), *Postage Stamps,* 362 pp. with 74 ills.; PERCIVAL (MACIVER), *Old Jewellery and Trinkets,* 384 pp. with nearly 300 ills. ("Chats" Series: Practical Handbooks for Collectors). 7s. 6d. each.

VAN OEST, PARIS AND BRUSSELS.
MILLAR (ERIC G.). *English Illuminated Manuscripts from the Xth to the XIIIth Century.* 146 pp. + 100 pl. (1 in col.).

WEEKLY.—The Architect, 2987—2991.

FORTNIGHTLY.—Beaux-Arts, 4-6; Der Cicerone, xviii, 5-7; Kunstchronik, 42-3, 44-5, 50-2; Der Kunstwanderer, 3-4.

MONTHLY.—The Antiquarian, vi, 3; L'Amour de l'Art, vii, 2; Art in America, xiv, 2; The Arts, ix, 3; Belvedere, 43, 44; Bulletin of the Cleveland Museum of Art, xiii, 3, 4; Bulletin of the Metropolitan Museum of Art, xxi, 3,4; Bulletin of the Minneapolis Institute of Arts, xv, 10, 14; Bulletin of the Worcester Art Museum, xvi, 4; Dedalo, vi, 10; Gazette des Beaux-Arts, 764, 5; Journal of the Barnes Foundation, ii, 2; The Pennsylvania Museum Bulletin, 101, 103; La Revue de l'Art, 274, 5.

BI-MONTHLY.—Oud-Holland, xliii, 1.

QUARTERLY.—Archivo Español de Arte y Arqueologia, 3; Journal of the British Society of Master Glass-Painters, 4; The Quarterly Review, 488.

CATALOGUES AND PAMPHLETS.—Detroit Institute of Arts; *Catalogue of a Loan Exhibition from Detroit Private Collections.* Victoria and Albert Museum; Picture Books of *English Embroideries Elizabethan and Stuart, English Glass, English Wrought-iron Work, Works of Alfred Stevens;* 20 pl. in each. Post free 7d.; *Brief Guide to the Peruvian Textiles.* Post free 10d.

TRADE LISTS.—Baer, Frankfurt a-Main; *Bibliotheca Biographica,* Part iii, No. 721. *Le Bouquiniste Gantois,* 130. *The Cambridge Bulletin,* No. liii. Gilhofer and Ranschburg; Vienna; *Bibliotheca Auctorum Graecorum et Latinorum,* No. 186; *Standard Works,* No. 189; *Original Etchings and Engravings by the Old Masters of the XVth-XVIIth Century,* No. 6. E. P. Goldschmidt, *Rare and Valuable Books,* No. 8. Gutekunst and Klipstein, Berne; *Alte und Moderne Original Graphik,* No. 21. Murray, *Quarterly List. Paginae Bibliographicae,* 3. H.M. Stationery Office, *Monthly Circular,* No. 86.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

CLOUDS is a sensible little book, written in view of the idea that a study of cloud structure should be as useful to landscape painters as a study of human anatomy is to figure painters. The author does not waste time in arguing about the value of such knowledge but frankly offers for what it is worth his observations of the visual appearance of the sky under varying conditions. He discusses cloud formations and the effects upon them of changing conditions of light, he considers sunset rays, halos, coronæ and other phenomena, these considerations being expressed in clear and simple language. The plates are fairly satisfactory but are rather too small and are none too well printed. Here and there the retoucher has been at work with, as usual, disastrous consequences. Notwithstanding minor defects, the book may be confidently recommended.

OF THE WESTERN ISLES is eminently suitable as a title for this book. The four words are so selected as to convey a slight impression of romance and sentimentality. The letterpress of the book is rather in the same vein. The authoress has picked up certain phrases and grammatical constructions that carry with them a faint flavour of R. L. S., "Kidnapped" and "Catriona," come continually to mind as one reads. The woodcuts are uncouth in execution, but there is no doubt that their author is singularly gifted as an observer. Again and again he catches the spirit of the Hebrides; he has responded to the peculiar colour of the place and described the life he shared there not only with accuracy but with sympathetic understanding.

THE YEAR'S ART, 1926.—Probably nobody in London follows the events that occur in the world of art more closely than Mr. A. C. R. Carter. His best qualification as editor of "The Year's Art" is that he has successfully acted in that capacity for no fewer than thirty-nine years. The format of the book remains the same as in previous years and is so familiar that it need not here be described. Masses of information are made available regarding all sorts of matters connected with art institutions, the exhibition gallery, the auction room, etc. In a racy resumé of the year 1925 the editor reveals himself as one formidably gifted as a kind of recording demon and as a fellow of infinite jest. The essay on what is really a dry subject is as exciting as a melodrama. "Rima," St. Paul's, Waterloo Bridge, the Royal Academy, Sir Joseph Duveen, Christie's, the exodus of works of art to America, are each taken in turn. But Mr. Carter's great enthusiasm is for Sargent, whom he apparently regards as comparable to Velazquez, Rembrandt and Goya. But these comments are but an interlude in the midst of an extremely useful piece of work.

"CHATS" SERIES.—These six books are new editions of a well-known series. They are extremely well edited and organized, which is very welcome because books of the kind take the same important place in the study of art as the elementary school takes in ordinary scholastic education. It used to be permissible to approve of technical books of a popular kind made up in a slipshod way by those who did not know about or very much care for their subject; but now we are coming more and more upon elementary books that are really summaries of the best work of specialists. Some of the plates in the present series, especially those in the volume on pewter, are badly printed, but apart from that we have practically no criticisms to make.

Digitized by Google

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

By Appointment

P. & D. COLNAGHI & Co.

ESTABLISHED 1760

EXPERTS, VALUERS & DEALERS in PAINTINGS, DRAWINGS, ENGRAVINGS, ETCHINGS, Etc., BY THE OLD AND MODERN MASTERS

COLLECTIONS BOUGHT "EN BLOC"

144, 145, 146, New Bond Street, London, W.1

Telegrams: COLNAGHI, WESDO, LONDON

Telephone: MAYFAIR 6356 (3 Lines)

Digitized by Google

EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. D. & Co. Engravings by Old Masters.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

DUNTHORNE, ROBERT. Drawings, *Birds*, by George E. Lodge.

GOUPIL GALLERY. Modern Art, including Paintings by Sydney Starr.

LEFEVRE GALLERIES. Etchings by Bone, Cameron, McBey, etc. Paintings and Pastels by Odilon Redon.

LEICESTER GALLERIES. New Sculpture by Epstein. Paintings by Richard Wyndham. Etchings by Laura Knight.

LONDON GROUP at the R.W.S. Gallery (June 5-25).

NACHEMSOHN, J. 17th-19th Century Signed Enamel Miniatures.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Contemporary French Water-colours.

SENEFELDER CLUB. 16th Annual Exhibition of Modern Lithographs at the 21 Gallery (closes June 19).

SOCIETY OF GRAPHIC ART. Annual Exhibition at the Royal Institute of Painters in Water-colours Galleries.

SPINK & SON, King Street, St. James's. Jade Carvings.

TOOTH, ARTHUR & SONS, LTD. Paintings by Ch. A. Edelmann.

WALKER'S GALLERIES. Water-colours by John Sell Cotman (June 4-17). Water-colours by Miss E. Barrow and Mrs. M. Buck (June 4-17). Works by L. G. Linnell (opens June 21). Paintings, *Sicily and elsewhere*, by Mr. and Mrs. E. Fuller-Maitland.

YAMANAKA & CO. Siamese Bronze Sculpture, Chinese Stone Sculpture and Siamese Painting (June 15-26).

Brighton :

PUBLIC FINE ART GALLERIES. La Gravure Liegoise du 16ieme siècle a nos jours (closes July 4).

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 100th Annual Exhibition.

GERMANY :

Dresden :

INTERNATIONAL ART EXHIBITION (opens June 12).

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING JUNE

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. June 1, Embroidery and Rugs. June 1, Early English Engravings. June 2, Old English and Irish Silver. June 3, Decorative Furniture. June 4, Modern Pictures. June 7, Pictures and Drawings. June 8, Porcelain, Majolica and Works of Art. June 9, Jewellery. June 9, Old English Furniture belonging to the late Mr. W. H. Durham. June 10, Old English Silver Plate. June 11, Old Pictures.

DEBENHAM, STORR & SONS. June 3, 8-10, 15-17, 22-24, 29 and 30. Jewellery and Plate.

EASTWOOD & HOLT. June 16 and 17, Chinese Porcelain and Japanese Curios.

HARMER, H. R. June 1, 7, 14, 21 and 28, Stamps.

KNIGHT, FRANK & RUTLEY. June 3 and 4 (5th portion), 10 and 11 (6th portion), 15, 16 and 18 (7th portion), 24 and 25 (8th portion), Furniture and Works of Art from the estate of the late Viscount Leverhulme.

SOTHEBY & CO. June 3, Old Master Drawings belonging to M. Henri D. Jonquet, of Montpellier. June 3, English Porcelain, Oriental Carpets and Rugs. June 4, Japanese Prints and Drawings ; English Porcelain and Furniture. June 8-10, The Collections of Lord Carmichael, of Skirling. June 9, French Colour Prints belonging to Mrs. Arthur James. June 14 and 15, Modern Etchings. June 14-16, Printed Books, Autograph Letters, etc. June 17, Pictures. June 11, 17-18, 24-25, Works of Art. June 22-24, Mezzotints belonging to the late Mr. Henry P. Horne. June 27, Old Master Drawings belonging to Lord Brownlow. June 30, Old Masters.

FRANCE :

Paris :

LAIR-DUBREUIL, F., at the Galerie Georges Petit. June 3 and 4, Collection of the late Paul Dutasta.

HOLLAND :

Amsterdam :

MULLER, F. & CO. June 15 and 16, Old Drawings.

SWITZERLAND :

Lucerne :

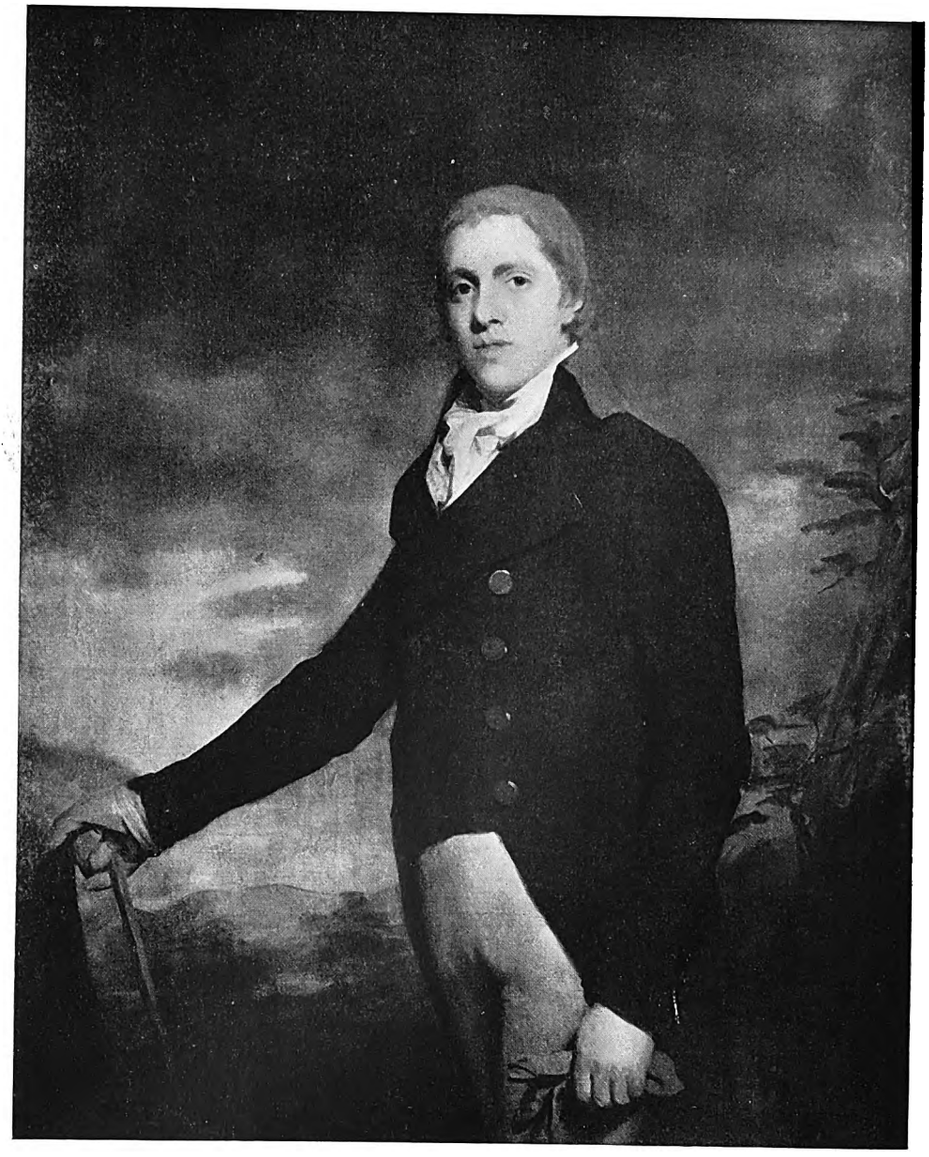
GILHOFER, H. & RANSCHBURG, H. June 7-9, Engravings by Old Masters.

DUVEEN BROTHERS

Paris. New York.

Digitized by Google

MISS ELEANOR MARGARET GIBSON-CARMICHAEL. By Sir Henry Raeburn. Canvas, 46½″ by 31″



SIR JOHN GIBSON-CARMICHAEL. By Sir Henry Raeburn. Canvas, 48½″ by 39″

(Carmichael Sale ; Messrs. Sotheby & Co.)

Digitized by Google

THE INFANT CHRIST. Marble. French, XV Century. Height, 15½″

HEAD OF A CHERUB. Marble. Florentine, late XV Century. 10″ square

CHILD, half-length. Marble. Attributed to Mino da Fiesole. Dia., 10⅜″

(Carmichael Sale ; Messrs. Sotheby & Co.)

Digitized by Google

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

H. HOLBEIN II. *Portrait of a Young Man* and scripture subjects. Presented by the National Art-Collections Fund with the help of contributions from Sir Otto Beit, Bart., K.C.M.G., and G. S. Gulbenkian, Esq.

RAPHAEL (or School). Part of a Cartoon for the *Madonna del divino Amore,* at Naples.

ANDREA APPIANI. *Portrait of Napoleon as Commander-in-Chief in Italy* (engraved by F. Bartolozzi).

DANIEL LINDTMAYER. Design for stained glass.

CONSTANTIN GUYS. Thirteen drawings. Presented by James B. Sanders, Esq.

AUBREY BEARDSLEY. *Atalanta.* Bequeathed by the late Mr. John Lane.

PRINTS.

E. BLAMPIED. Six lithographs. Presented by the Artist.

J. E. LABOUREUR. Two engravings. Presented by M. Henri Petiet.

G. VAN NYMEGEN. Etching. Presented by Miss Keze.

E. A. VERPILLEUX. *York* (colour print). Presented by Messrs. P. and D. Colnaghi.

A large collection of small English engraved book illustrations of the early nineteenth century, in proof state. Presented by J. B. Sanders, Esq.

A collection of six drawings and fifty-five prints by British and foreign artists, presented by the Contemporary Art Society. They include drawings by Picasso, Ricketts, Rodney Burn, C. Klinghoffer, etc.

Etchings by Besnard, Bauer, Blampied, Coussens, Frélaut, Griggs, Laurencin, Valadon, etc., and numerous lithographs, woodcuts and colour-prints.

Two drawings, thirteen etchings and ten lithographs by F. S. UNWIN (d. 1925), bequeathed by the artist.

An anonymous German woodcut of the patron Saints of Passau, from a missal printed by Erhard Ratdolt.

H. S. BEHAM. *The Marriage of Adam and Eve.* Only known impression of a woodcut.

J. F. JANINET. *La Toilette de Venus,* after F. Boucher. Aquatint in colours.

219 prints by modern Russian artists, presented by them through Mr. N. Romanoff in recognition of a gift of his prints to the Moscow Museum by Mr. Frank Brangwyn, R.A.

ALBERT BESNARD. *Elle,* a series of 26 etchings.

C. H. HODGES. Nine rare mezzotints portraits.

172 prints, mainly portraits of Napoleon, his family, and generals. From the Crawford Collection.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

AGOSTINO DI DUCCIO (born about 1418, died about 1481). *The Virgin and Child with Angels;* relief in marble. Purchased with the aid of the National Art-Collections Fund and of Sir Joseph Duveen.

Two pierced carvings in ivory. *The Immaculate Conception* and the *Glorification of the Virgin.* Probably SOUTH ITALIAN; beginning of the eighteenth century. Presented by Dr. W. L. Hildburgh, F.S.A.

Torso of a woman in ivory. COPTIC; third or fourth century. Purchased.

The Last Judgment. Relief in ivory. BYZANTINE, 11th-12th century. Purchased with the assistance of the National Art-Collections Fund.

The Seasons. Four groups in terracotta. Signed and dated 1726. Flemish. By JEAN BAPTISTE XAVERY (1697-1742).

Casket; covered with ivory reliefs and plaques of amber. GERMAN. 17th century. Presented by H.R.H. The Princess Louise.

CERAMICS.

Panel, FAENZA maiolica, about 1500, painted in the *chiaroscuro* manner on a blue ground with three subjects from the Biblia Pauperum. Presented by Mr. Henry Oppenheimer through the National Art-Collections Fund.

Panels of enamel-painted glass with the Royal arms of the Stuarts, signed by H. GYLES. Formerly in the Guildhall, York. Presented by Mrs. George Milner.

Figure of *Faith trampling on Heresy.* BRUSSELS faïence (factory of Veuve Artoisenet). Presented by Dr. W. L. Hildburgh, F.S.A.

Tray, peach-shaped, Chinese enamelled porcelain, period of T'ien Ch'i (1621-1627). Presented by Sidney Vacher, Esq.

Dish, BOHEMIAN or MORAVIAN slip ware. 17th century. Presented by Lieut.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

PAINTINGS.

RICHARD COSWAY, R.A. Miniature portraits of a lady and gentleman. Both signed and dated 1790.

*E. DORRELL. *Scene in Windsor Forest.* Water-colour drawing.

ENGRAVING, ILLUSTRATION AND DESIGN.

* EDWARD CALVERT. Engravings (11).

*AUBREY BEARDSLEY. Drawing. Bequeathed by the late John Lane.

* Stage-model of "The Duenna," designed by GEORGE SHERINGHAM. Presented by the Directors of the Lyric Theatre, Hammersmith.

DEPARTMENT OF METALWORK.

Silver Beaker with engraved ornament. ENGLISH, seventeenth century. Presented by Sir Paul A. Makins.

Gilt-bronze figure of a Virtue. FRENCH or ENGLISH, about 1330. Presented by Dr. W. L. Hildburgh, F.S.A.

Silver Spoon with Gothic Finial. ENGLISH, about 1500.

Two sets of ENGLISH 18th century Communion Plate, in silver and "Sheffield Plate."

TEXTILES.

Embroidered Cot Quilt, ENGLISH early 18th century. Presented by Miss Bowen Cooke.

Dress of Spitalfields Silk Brocade, late 18th century, and other costumes. Presented by Mrs. H. P. Mitchell.

WOODWORK.

Carved oak chest. ENGLISH, 13th century. Purchased.

Barometer in the style of Chippendale, carved mahogany, by J. Ascough, London. ENGLISH, about 1755. Presented by G. Buckston Browne, Esq., F.R.C.S., F.S.A.

PUBLICATIONS RECEIVED

ERNEST BENN.

EDE (H. S.) *Florentine Drawings of the Quattrocento.* 35 pp. + 72 pl.; MUCHALL-VIEBROOK (T. W.). *Flemish Drawings of the Seventeenth Century.* 37 pp. + 70 pl.; PARKER (K. T.). *Drawings of the Early German Schools.* 36 pp. + 72 pl. (Drawings of the Great Masters). 18s. each.

"COUNTRY LIFE."

HUSSEY (CHRISTOPHER). *Petworth House, Sussex, the Seat of Lord Leconfield.* 54 pp., ill. 7s. 6d.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

HAUSENSTEIN (W.). *Rembrandt.* 533 pp. + 19 pl. M20.

GLAVNOE IPRAVLENIE NAUCHNIMI UCHREZHDENIYAMI. GOSUDARSTVENOE IZDATELSTVO.

Nauka i Iskuctvo (i). 281 pp., ill.

GOSUDARSTVENOE IZDATELSTVO, MOSCOW.

SHCHELKUNOV (M. I.). *Istoria Teknika: Iskustvo Knigopechataniya.* 479 pp., ill. *Vsevolod Voinov B. M. Kustodyev.* 95 pp. + 55 pl.

HARRAP.

RUTTER (FRANK). *Evolution in Modern Art.* 166 pp. + 22 pl. 7s. 6d.

LANE.

SHAW SPARROW (WALTER). *A Book of British Etching from Francis Barlow to Francis Seymour Haden.* 227 pp. with 156 ills. 31s. 6d.

PRESTEL-VERLAG, FRANKFURT A. M.

Zeichnungen alter Meister in Landesmuseum zu Braunschweig: Niederländer des 17 Jahrhunderts. Edited by Eduard Flechsig. Portfolio containing 32 coloured collotype facsimiles of drawings (IX—Veroffentlichung der Prestel-Gesellschaft). No. 242.

VAN RYSSELBERGHE & BOMBAUT, GHENT; CHAMPION, PARIS.

VAN PUYVELDE (L.). *Un Hôpital du Moyen Age et une Abbaye y annexée; la Biloke de Gand.* 120 pp. ill + 51 pl. and plan.

SALVAT, BARCELONA.

PIJOAN (JOSEPH). *History of Art.* Vol. I. 548 pp. fully ill. + 71 pl. (some in col.).

LA TIPOGRAFICA VERONESE, VERONA.

VAVALA (EVELYN SANDBERG). *La Pittura Veronese del Trecento e del primo Quattrocento.* 414 pp. ill. + 1 pl.

T. FISHER UNWIN.

CHATTERTON (E. KEBLE). *Naval Prints.* 208 pp. + 25 pl. (1 in col.). ("Chats" Series.) 7s. 6d.

WEEKLY.—The Architect, 2992-3.

FORTNIGHTLY.—Beaux-Arts, 7-8.

MONTHLY.—Bulletin of the Minneapolis Institute of Arts, xv, 18; Bulletin of the Museum of Fine Arts, xxiv, 142; Bulletin of the Worcester Art Museum, xvii, 1.

BI-MONTHLY.—L'Arte, xxix, 2.

QUARTERLY.—The Antiquaries' Journal, vi, 2.

CATALOGUES AND PAMPHLETS.—Art Association of Indianapolis, Indiana; *41st Annual Report,* 1925. Art Bulletin Reprint; *Maria Regina.* By Marion Lawrence. Belvedere Reprint; *Wie sah Leonardo aus?* By Emil Möller. Kunstarchiv Verlag, Berlin; *Südsee-Plastiken Ausstellung.* Victoria and Albert Museum; *Review of the Principal Acquisitions during the year* 1923. 107 pp. ill + 44 pl. 6s. 6d. post free.

TRADE LISTS.—*The Art Lover.* Baer, Frankfurt am Main; Catalogue 723. Egger, Vienna; *Verzeichnis No.* 49. Gilhofer and Ranschburg, Vienna; *Katalog* 187. Halle, Munich; *Wiegendrucke,* Katalog 59. Hiersemann, Leipzig; *Katalog* 564. Hollstein & Puppel, Berlin; *Lagerkatalog* 9. *Norstedts Nyheter,* xvi, 3/4

Digitized by Google

FORTHCOMING AUCTIONS By A. C. R. CARTER.

Owing to the delays of executors and trustees and to the dislocation and uncertainty caused by the recent labour troubles, the June sales arranged at CHRISTIE'S do not, as yet, promise to be more than ordinary. The striking success of the Bischoffsheim disposal and of the sale on May 14 should, however, make a big impression on those owners or trustees who have been waiting for a serener outlook. We shall probably see the offer of an exceptionally fine Raeburn portrait group, the famous composition showing John Johnstone of Alva, his sister, Dame Betty, and his niece, Miss Wedderburn. This is the group for which the late Sir Guy Laking, acting for a well-known collector, gave 5,800 gs. on May 26, 1906. For "Rose Day"—always an enthusiastic event at Christie's—there will be two sales (June 9) of the Durham collection of Chippendale, Adam and other early English furniture, and of jewels, including the Marquis of Waterford's family diamonds. On June 11 the remainder of the late Thomas Humphry Ward's pictures and objets d'art will be offered. The present generation has little knowledge of the quondam activities of this former writer and authority on art matters. He probably knew more in his day of the first great traffic of masterpieces in British private possession than any professional or amateur. From time to time he would send his own garnerings to Christie's, so that it is probable that what is left represents only the "few things" of an unambitious art-lover and art student. Yet it may happen that, among them, something will be discovered that will vindicate the hopes and claims of the old art writer who died on the eve of the Bischoffsheim sale.

SOTHEBY'S announcement that they purpose selling on June 8-10 the collections formed by the late Lord Carmichael carries with it the proof either that this art lover did not disperse, twenty-four years ago, his complete array of treasures or that the *Cacoethes Conterendi* could not be suppressed in him and broke out anew. The present generation may not easily recall his sale in 1902, when 272 miscellaneous relics of classic, mediæval and Renaissance days totalled £49,273 at Christie's; a few pictures at the end including a Perugino composition of four nude male figures; a Francia Madonna and Child, and one by Botticelli, for which three the Agnews gave 3,300 gs. May, 1902, saw also sold the kindred Beckett and Bardini collections; the three then amassing £114,000. The chief Carmichael prizes (the owner was then Sir Thomas Gibson Carmichael, Bart.) proved to be a thirteenth century shrine of ivory, known as the *Vierge de Boubon*, from the Haute-Vienne monastery of that name, which realized £3,800; a tenth century Byzantine triptych went to Germany at £1,900; and four French fourteenth century ivory plaques with carvings of the *Life of Christ*, rose from 375 gs. in the George Field sale, 1893, to £1,240; an Italian sixteenth century bronze figure of a baby boy reaching £1,600. The present Carmichael catalogue consists of 498 lots, winding up with a series of six family portraits by Raeburn, which are doubtless offered because the late peer left no heir. Two of these are unusually remarkable, especially the child portrait of *Eleanor Gibson Carmichael* holding a big dog, known by Scott Bridgewater's engraving. The rendering, too, of *Janet Carmichael*, first wife of the seventh baronet, is of that type of Scots matriarchy which Raeburn first seized for perpetuation on canvas. In his ramifications of collecting, Lord Carmichael is evinced as a born eclectic, seeking æsthetic comfort in a surprisingly varied field. In his later period he apparently found attraction in Egyptian art, and a blackstone figure of *Hor*, priest of Amen, is one of the important specimens, along with several powerful bronzes, exhibited at the Burlington Fine Arts Club five years ago. The Italian bronzes are fine, notably a Florentine bust of a child and one of a nude athlete. There are, too, a remarkable marble fragment, French, fifteenth century, of *The Infant Child*, supported by a beautifully sculptured hand, and a small tabernacle with a bas-relief of *The Virgin and Child*, gesso casting from a Donatello plaquette, surrounded by painted decorations, Florentine, early fifteenth century. As for the ivories, a French, fourteenth century *Virgin and Child*, and a carved casket of wood overlaid with painted and gilded ivory with four scenes from the *Life of Paris*, are probably the chief. This casket and a Della Robbia coat of arms are among the numerous examples in the collection purchased from Bardini. Fabrics and ecclesiastical embroideries of fine craft, intaglios and carved gems (several from the Marlborough collection), enamels and many examples of ecclesiastical and other metal work, including a shrine in the form of a gilded copper casket, Italian, 1446, comprise many lots, and the familiar silver and English porcelain, together with articles of jewellery (one notes the marquise ring given by Nelson to his Emma) will be among the attractions on the first day. Another interesting sale should be that of the collection of French colour prints, belonging to Mrs. Arthur James, on June 9. Of exceptional quality are the Débucourt pair *La Rose* and *Le Main*; Janinet's translations of *L'Amour* and *Le Folie*, by Fragonard; and many famous examples by or after Descourtis, Lavreince, and Huet. This James collection is classic. Mr. Campbell Dodgson had recourse to it when compiling his authoritative work, and several of the finest engravings were recently exhibited at the Agnew Galleries.

KNIGHT, FRANK & RUTLEY will be much in the public eye during the month of June, for, following on the sensational American sales of the late Lord Leverhulme's collections, this firm has been entrusted with the disposal of the same collector's remarkable works of art lately removed from Lancashire. The lots are numerous, and four days have been allotted to the business of selling: June 3 and 4 and June 10 and 11. On the first two dates there will be offered a huge collection of old English furniture and other works of art, including Queen Anne, Chippendale and William Kent pieces of great interest, a mahogany sideboard by Ince and Mayhew, a Chippendale oblong table carved with lion mask and scroll ornament, a Sheraton commode with serpentine front, inlaid with vase and arabesque foliage, a Hepplewhite dressing table, surmounted by a mirror with flowers and classic vases, and a very fine Chippendale side table. There are also most important objets d'art, mainly of foreign origin. The second portion of the sale is as distinguished as the first. It includes wonderful specimens of Sheraton, an Adams side table, several Chippendale side tables, a James I ebony cabinet, Stuart needlework, a William and Mary sea-weed marqueterie bureau bookcase, a fine pair of pre-Chippendale mahogany chairs, unusual in several respects, and many examples of other works of craftsmanship of one type or another. It is quite impossible in a short space to describe a collection (or rather a series of collections) like this. It is a relief to know that the disposal will take place in the conveniently-situated rooms of the firm, at 20 Hanover Square, rather than in Lancashire, this plan obviating the necessity of a lengthy journey, made all the more inconvenient in the case of a reduced train service. The sale will be one of the most important of its kind that has occurred during resent years. The auctioneers have now issued four separate illustrated catalogues devoted respectively to old furniture, porcelain, etc., to Georgian furniture, tapestries, etc., to twenty-eighth century furniture, tapestries, etc., and to pictures.

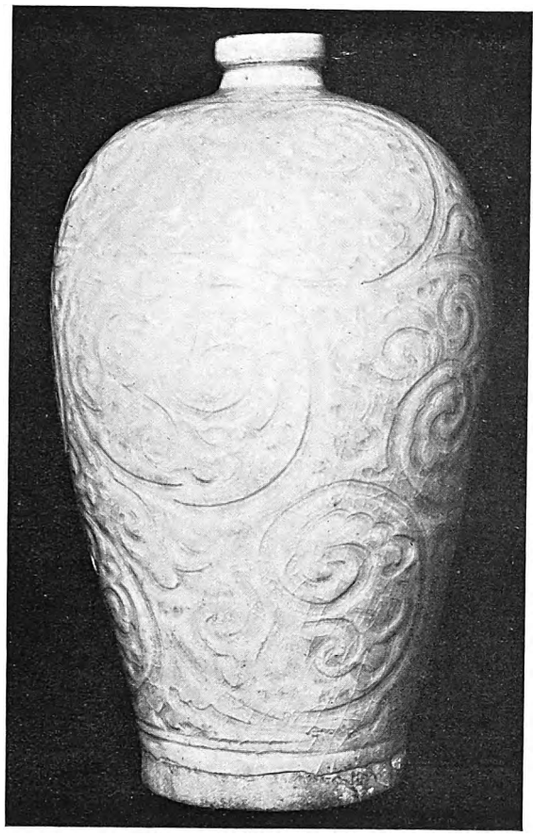
Among foreign auction sales announced for June are the following: MESSRS. SALLY ROSENBERG, Bürgerstrasse 9, Frankfurt am Main, will sell on June 1 a collection of coins and medals, mainly German. The examples offered number 1,551, and they include important lots of Württemberg workmanship.

MESSRS. F. LAIR-DUBREUIL will sell at the Galerie Georges Petit, 8 rue de Séze, Paris, on June 3 and 4, the Paul Dutasta collection of pictures, pastels, colour prints, tapestries and furniture. The colour prints include a fine set of eighteenth century works by or after Bonnet. Boucher, Debucourt, Fragonard, Huet, Lavreince, Morland, Hoppner, Smith and Ward. There are pictures by Drouais and Fragonard and an important pastel by De La Tour. The furniture in this sale is unusually fine.

MESSRS. H. GILHOFER UND H. RANSCHBURG, Haldenstrasse 33, Lucerne, will sell on June 7 an extensive collection of woodcuts and etchings of various dates and nationalities. The catalogue records a large number of famous examples of such masters as Schongauer, Meckenem, Dürer, Mantegna and Rembrandt, there being in all 438 lots. The same firm will dispose of an excellent collection of prints by modern artists on June 8 and 9. They include characteristic works by Carrière, Corot, Daubigny, who is particularly well represented, Daumier, whose prints are nearly all comic in character, Forain, Manet, Millet and Seymour Haden, Joseph Pennell, William Strang and Whistler.

MESSRS. FREDERIK MULLER & Co., Doelenstraat 16, Amsterdam, will sell on June 15 and 16 two famous Belgian collections of 350 drawings in all. The majority of the drawings are exceedingly important, the collection of examples by Rembrandt being particularly good. An illustrated catalogue is being published with 136 reproductions which will give a fair impression of the high standard of the drawings offered. There are examples of Veronese, Van Dyck, Rubens, Frans Hals, Dürer, Signorelli, Pisanello and Lorenzo di Credi.

Digitized by Google



Mei Ping Yin Ching (Shadowy Blue). Period : Sung.

TON-YING & CO.

EARLY CHINESE ART

Comprising Important Examples of

OLD CHINESE PORCELAINS,
SCULPTURES, POTTERY,
JADES, BRONZES,
RUGS & OLD
BROCADES.

NEW YORK : 665 Fifth Avenue.
PARIS : 26 Place St. Georges.
LONDON : 44 Clarges Street.

CHINA : { PEKING : 20 Sze Chia Hu Tung.
SHANGTUNG : Hotsaimen, Tsinanfu.
SHANGHAI : 410 Hankow Road.

VEITCH

Old English Silver

Pair of Silver Dessert Baskets, 10 ins. long, date 1790. Makers, John Wakelin & Wm. Taylor, London. Large Silver Dessert Basket on Stand, 12½ inches long, height 7½ ins.; date, London, 1778. Makers, John Wakelin & Wm. Taylor. In fine condition.

Messrs. Veitch deal specially in Old English, Scottish, Irish and Old American Silver, and Fine Sheffield Plate, and have one of the finest and largest stocks in London, at most reasonable prices, the greater portion of which is duty free into America.

7 CARLTON STREET, Lower Regent Street, LONDON, S.W.1

And at INVERNESS

Telegrams : "VEITCHIUS, PICCY, LONDON." *Cables :* "VEITCHIUS, LONDON." *Telephone :* GERRARD 8174.

Sheffield Plate : its History, Manufacture and Art, Imperial 8vo, Illustrated—H. N. VEITCH, 1908.

Digitized by Google

PICTURES BY OLD MASTERS
OF ALL SCHOOLS

"Music and Poetry" by G. B. Piazzetta

THE
NETHERLANDS GALLERY
3 KING ST., ST. JAMES', LONDON, S.W.1
Telephone: REGENT 3974.

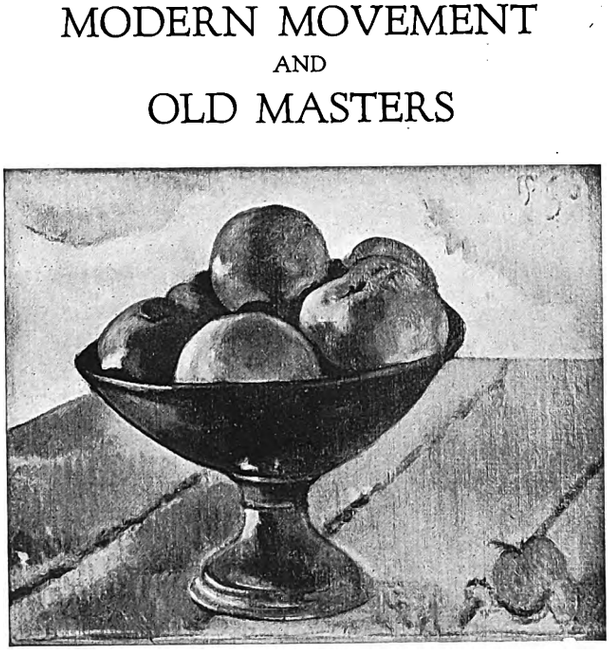
PICTURES BY OLD MASTERS
OF ALL SCHOOLS

Modern Pictures and Water-Colour Drawings

EARLY CHINESE PAINTINGS
POTTERY AND BRONZES

WM. B. PATERSON
5 Old Bond Street, London, W.1
Telephone: REGENT 949
Telegrams: VELASQUEZ PICCY LONDON

IMPORTANT EXAMPLES OF THE
MODERN MOVEMENT
AND
OLD MASTERS



Still Life by Paul Gauguin. (9 x 11½ inches).

THE INDEPENDENT GALLERY
SEVEN A, GRAFTON STREET
BOND ST., LONDON, W.1

THE
VER MEER GALLERY
22 OLD BOND ST., LONDON, W.
ANTHONY F REYRE TEL: 7873 GERRARD

FINE EXAMPLES
by
The Great Masters
of the
17th CENTURY
DUTCH SCHOOL

Digitized by Google

The Gallery of P. Jackson Higgs, New York

Cable address "PEJAYAITCH", New York

EARLY
CHINESE ART

PAINTINGS
SCULPTURE
POTTERIES
JADE

★

JAN KLEYKAMP
GALLERIES

NOW AT LARGER GALLERIES

3 & 5 EAST 54th STREET
NEW YORK

EHRICH GALLERIES
36 EAST 57TH STREET
NEW YORK

PAINTINGS
BY
OLD MASTERS

CORRESPONDENCE
SOLICITED FROM
COLLECTORS DESIRING
TO DISPOSE OF FINE
PAINTINGS BY OLD
:: :: MASTERS :: ::

Digitized by Google

PARISH-WATSON & Co.

WORKS OF ART

44 EAST 57TH STREET

NEW YORK

M. & R. STORA

GOTHIC RENAISSANCE

WORKS OF ART

32 BIS BOULEVARD HAUSSMANN

PARIS

Digitized by Google

HOWARD YOUNG GALLERIES

IMPORTANT PAINTINGS BY

AMERICAN *and*
FOREIGN MASTERS

634 FIFTH AVENUE, NEW YORK
(Opposite St. Patrick's Cathedral)

CYRUS THE GREAT

PERSIAN ART CENTRE, INC.

FOUNDED BY ALI-KULI KHAN, N.D.

EARLY & RARE EXAMPLES
OF
PERSIAN ART

MANUSCRIPTS, MINIATURES,
LACQUER, CERAMICS,
RUGS & CARPETS,
TEXTILES,
etc., etc.

50 EAST 57TH STREET, NEW YORK

REINHARDT GALLERIES

PAINTINGS
OLD & MODERN

OBJETS D'ART

New York :
730 Fifth Avenue
PARIS : 11 bis Rue Boissy D'Anglas

Ambrosius Benson.

Digitized by Google

CHINESE ANTIQUES

and **OLD ORIENTAL PORCELAIN** *FOR DECORATION*

Trade & Overseas Enquiries Invited

Set of eight Immortals, decorated in famille-rose enamel colours, 9 ins. high.

FRANK E. PITHER, 38 Mortimer Street,
LONDON, W.1 *Telephone: Museum 4689.*

ESTABLISHED OVER HALF A CENTURY.

CHAPMAN BROS. (Chelsea) LTD.

Telephone: Ken. 674. Telegrams: "Framable, Fulroad, London."

PICTURE LINERS

CLEANERS, RESTORERS, FRAME MAKERS, CARVERS, GILDERS, Etc.

AND

PICTURE DEALERS

241 KING'S RD., CHELSEA, LONDON, S.W.3

SCOTT & FOWLES

Dealers in

HIGH-CLASS PAINTINGS

ANCIENT AND MODERN.

667 FIFTH AVENUE

NEW YORK CITY.

Wm. Dyer & Sons

Estd. 1857. *Telephone: Grosvenor* 2271

PICTURE RESTORERS

Dealers in

WORKS OF ART

Pictures Bought and Sold on Commission.

7 Mount St., Grosvenor Sq., W.1

ONLY ADDRESS

No connection with any other firm of the same name

PHOTOGRAPHIC REPRODUCTIONS

Every collector should possess a good photograph of each objet d'art in his possession. A comparison of your photographs with those of objects in other collections is indispensable from the point of view of scholarship. Make a photographic record of your whole collection. It can be done at a trifling cost.

Telephone: BRIXTON 468 or write —

SYDNEY W. NEWBERY,
37 COWLEY ROAD, LONDON, S.W.9.

The Dealers' and Collectors' Photographer.

For Specimens of my work see plates in THE BURLINGTON MAGAZINE

Digitized by Google

DURAND-RUEL Inc.

PAINTINGS

NEW YORK. 12 East 57th Street
PARIS (8e): 37, Avenue de Friedland

French & Venetian
18th Century
Drawings.

RICHARD OWEN
15, QUAI VOLTAIRE, PARIS.

LEWIS & SIMMONS

Objets d'Art — Old Masters

730 Fifth Avenue
New York City

London:
74 South Audley Street,
Mayfair

Paris:
16 Rue de la Paix
22 Place Vendôme

18th CENTURY
FRENCH FURNITURE,
SEVRES PORCELAIN,
:: PICTURES, ETC. ::

E. M. HODGKINS,
3 rue de Berri - - PARIS

Very important to collectors and the Art trades.

HAVE YOUR PICTURES, ETC., PHOTOGRAPHED

The greatest precaution against burglary, fire, etc. We take a negative and give you TWO PROOFS for 5/6. Same day delivery.

Estimates for entire collections willingly given.

Expert work guaranteed. China, glass, silver, furniture, prints, etc., all taken at same low prices.

WALLACE HEATON LTD.
Photographic Experts
Telephone Mayfair 4422

119 NEW BOND STREET
LONDON, W.

By permission of Leggatt Bros., 30 St. James' St. S.W.

Digitized by Google

Fresco recovered from a temple in Chinese Turkestan.
Ming Period.
Height 1m. 77cm. Width 1m. 02cm.

Chinese Works of Art

Old Chinese Porcelains.

Early Chinese Bronzes, Pottery.
Early Buddhistic Stone Sculptures,
Paintings, Lacquer Screens, Jades.

WANNIECK

1 Rue St. Georges,
PARIS

OLD MASTERS

WANTED to PURCHASE
IMPORTANT PICTURES
of the 17th CENTURY
AND EARLIER OF
ALL SCHOOLS

ASSCHER, KOETSER & WELKER

43 & 44 Duke Street, St. James's, London, S.W.1

Collection de

M. PIERRE DECOURCELLE

MODERN PICTURES

Water-colours, Pastels, Drawings,
Prints and Sculptures

By

Bolinger, Bonington, Bottini, Carpeaux, Mary Cassatt, Chaplin, Daumier, Degas, Pierre Dumont, Forain, Gavarni, Guillaumin, Constantin Guys, Jongkind, Laporte, Eugène Lami, Lebourg, Malherbe, Marquet, Monticelli, Berthe Morizot, Raffet, Renoir, Rodin, K. X. Roussel, Alfred Stevens, Steinlein, Utrillo, Van Dongen, Ziem.

Important Works by H. de Toulouse Lautrec

To be sold by Auction at the

HOTEL DROUOT, PARIS (Rooms 7 & 8)

16th June, on view 15th June.

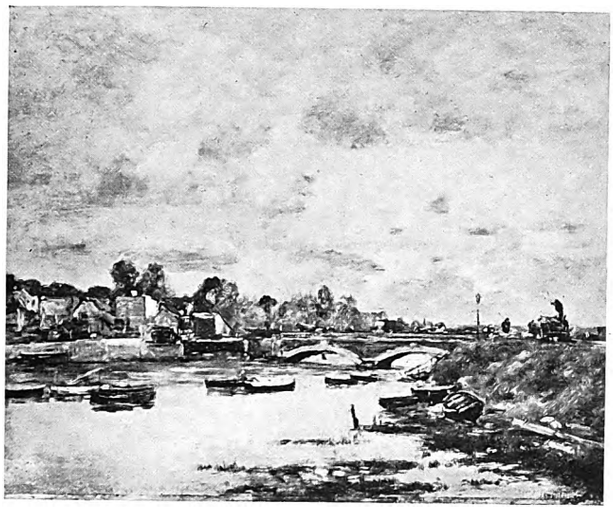
Auctioneers:

Me. F. LAIR DUBREUIL, 6 Rue Favart;
Me. HENRI BAUDOIN, 10 R. Gge. Batélière.
Expert: M. JOS. HESSEL, 26 Rue La Boétie.
Expert for the Prints of J. L. Forain: M. LE GARREC, 39 R de Chateaudun.

Digitized by Google

WILLIAMS & SUTCH

23a Old Bond Street, London, W.



Eug. Boudin : 14½″ × 18¼″

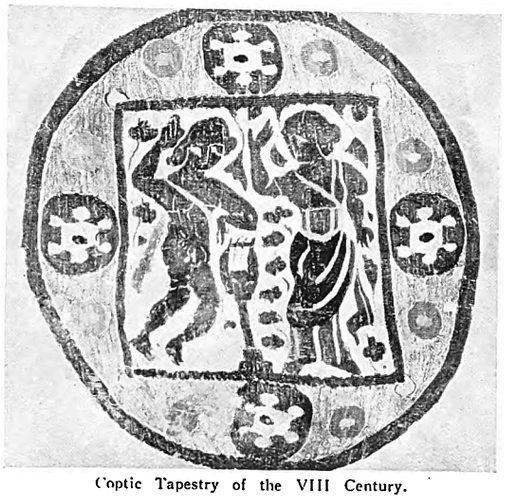
OLD & MODERN PAINTINGS
OF THE
BRITISH & CONTINENTAL SCHOOLS
(Always on View)

Telephone : Gerrard 3014 Telegrams : Oldanmod, Piccy, London

DIKRAN G. KELEKIAN

WORKS OF ART

RARE XVI CENTURY RUGS, TEXTILES, TAPESTRIES, POTTERIES, BRONZES, GOTHIC SCULPTURES, EGYPTIAN AND GREEK ANTIQUITIES



Coptic Tapestry of the VIII Century.

NEW YORK : Bankers Trust Co. Building, 598 Madison Avenue Corner 57th Street
Telephone : 4262 Plaza.
PARIS : - - - 2 Place Vendome
CAIRO : - - - Opposite American Mission

A. S. DREY

OLD PAINTINGS
AND
WORKS OF ART

MUNICH : MAXIMILIANSPLATZ 7

Digitized by Google

GEBR. DOUWES

Established 1805

IMPORTANT
PICTURES
17th CENTURY
DUTCH SCHOOL

Permanent Exhibition

AMSTERDAM
46 ROKIN.

PAUL CASSIRER
Viktoriastr. 35
Berlin

HIGH-CLASS
OLD AND
MODERN
PAINTINGS

Amsterdam
Keizersgracht 109
PAUL CASSIRER & CO.

CHINESE ANTIQUES

Stone Sculpture, seated Buddha—Wei period. Height 16 ins.

KNUDSEN, ROMAND & CO.
47 Rue Laffitte, PARIS

F. ROTHMANN

Paintings by

OLD MASTERS

DUTCH PICTURES
of the Seventeenth
Century a Speciality

BERLIN. Neue Wilhelmstrasse 9-11
AMSTERDAM. Rokin 117

Digitized by Google

J. & S. GOLDSCHMIDT

PICTURES by OLD MASTERS

WORKS of ART

PRIVATE COLLECTIONS OR SINGLE SPECIMENS PURCHASED

KAISERSTRASSE 15, FRANKFORT O/M.
VICTORIASTRASSE 35, BERLIN, W.

Goldschmidt Galleries Inc. 730 Fifth Avenue, New York.

LEGGATT BROTHERS

BY SPECIAL APPOINTMENT

PRINTSELLERS TO HIS MAJESTY KING GEORGE V.

AND HIS LATE MAJESTY KING EDWARD VII.

OLD AND MODERN PICTURES

WATER-COLOUR DRAWINGS

ENGRAVINGS & ETCHINGS

Commissions taken for Christie's *Valuations Made*

PICTURE RESTORATION

30 ST. JAMES'S STREET, LONDON, S.W.1

(LATE OF 62 CHEAPSIDE, E.C.)

Telephone : Regent 372

Digitized by Google

BACHSTITZ, Inc.

RITZ-CARLTON HOTEL ∴ ∴ NEW YORK

Affiliated with The Bachstitz Gallery of The Hague, Holland

A UNIQUE SERVICE

For Art Collectors and Art Lovers

ONE of our clients remarked recently that Bachstitz "Art Counsel" does for lovers of art just what the personal trust department of a bank accomplishes for the investor and that it filled a long felt need. In this comparison our friend expressed so well what we are trying to do that we cannot resist quoting him. As the result of years of contact with men who collect and cherish works of art, we have evolved a service which tries to cover every need of the collector. It is threefold at present:

1 . . . *Establishing Authenticity*

We have made arrangements with scholars in all parts of the world who are rated the highest authority in their respective fields of art. Thus we are enabled to supply our clients with a definitive opinion regarding the authenticity of any object of art in which they are interested. While perhaps it is not feasible in every case to attempt to place a value on such pieces we are prepared to pass on the probable worth as determined by the age, state of preservation, period and workmanship. Our selection of experts has been so painstaking that Bachstitz, Inc. unreservedly stands behind the judgment rendered by any one of them.

2 . . . *Research Work and Information Service*

This branch of our service applies to the gathering of information regarding any particular object, branch or school of art, in which our patrons are interested. It comprises research work, compilation of data, indexing of collections, etc. Our scope is so extensive that we can furnish everything from a bibliography to a full report on a specific object of art.

3 . . . *Repairs and Restorations*

We have at our disposal the best restorers in the world, men who have made a special study of the science of restoring, whose workmanship we fully guarantee. These men specialize in the different schools of painting, for to restore does not mean going over a picture, but requires an intimate knowledge of the various masters and schools of art, so that damaged places may be restored and the value of the object retained. Our service does not apply only to pieces from our own collection, but is extended to collectors throughout the world.

THE BACHSTITZ GUARANTEE

It is understood that every part of our service is guaranteed to be of the same exacting thoroughness with which all our own pieces are examined and selected. Every article in our Collection from the 7th Century B.C. up to the 20th Century A.D., is guaranteed to have been passed on by experts who specialize in their respective fields and whose testimony is open to prospective purchasers. We further guarantee to take back any article at the same price after one year from the date of purchase, if the purchaser wishes to return it for any reason whatsoever. In this way, the acquisition of an object from our collection represents an investment safeguarded by Bachstitz, Inc.

A Wooden Statue of St. Barbara. Burgundian about 1500. Height, including plinth, 187 cm.; without plinth, 102 cm.
Collection: Prince Arenberg, Brussels
K. W. Bachstitz, The Hague

Now on exhibition, with paintings by great masters from the Fourteenth to the Eighteenth Century, also rare Bronzes of the Fifteenth and Sixteenth Centuries; excavated Greek, Roman and Mohammedan objects of art in gold and glass; Faïence; Tapestries.
Explanatory Bulletins Nos. IX-X will be furnished on request.

Digitized by Google

PERSIAN
ANTIQUITIES

NAZARE-AGA

3 Avenue Pierre-Ier-de-Serbie (XVIe)
Telephone: Passy 76-69

PARIS

China Japan Art Society Ltd.

ALBION HOUSE,
59 NEW OXFORD STREET, LONDON, W.C.1
Close to Tottenham Court Road Station. *Telephone : Museum* 3408

Direct Importers of

Early Chinese Porcelain,
Potteries, Bronzes,
Paintings, Hard Stones,
etc., etc.

BRIMO DE LAROUSSIHLE

34 RUE LAFAYETTE PARIS (IXe) 48 RUE LAFFITTE.

"Sgrafito" Faience plate. Italian, XVth century. Diameter 40 cm.

SPECIALITY :

RHODIAN, SYRIAN, ITALIAN
and HISPANO MORESQUE

FAÏENCE

CHAMPLEVÉS ENAMELS, MEDIÆVAL IVORIES, PERSIAN MINIATURES AND POTTERY
VELVETS AND TEXTILES FOR THE COLLECTOR

MEDIÆVAL SCULPTURES AND GLASS GRECO-EGYPTIAN ANTIQUITIES AND WORKS OF ART

Digitized by Google

The ITALIAN ART GALLERY

OLD MASTERS

Speciality : PICTURES and SCULPTURES of all PERIODS of the ITALIAN SCHOOL

32 SAVILE ROW,
LONDON, W.1
Telephone : REGENT 2776

GIUSEPPE BELLESI
GILBERT NEUMANS

Large porcelain vase with deep powder-blue background. Medallions and decoration in blue and white. K'ang-hsi. (Height 1.10 m.)

Chinese Works of Art

JADES
EARLY CHINESE POTTERY
COROMANDEL SCREENS
PAINTINGS & SCULPTURES
CARPETS, SILKS, BROCADES
CHINESE FURNITURE

COMPAGNIE DE LA CHINE ET DES INDES

ART GALLERIES

39 Avenue de Friedland, PARIS
(near Etoile.)

ST. LUCAS GALLERY

OLD MASTERS

JOSEFSPLATZ 5
(Palais Pallavicini)

VIENNA I.

Digitized by Google

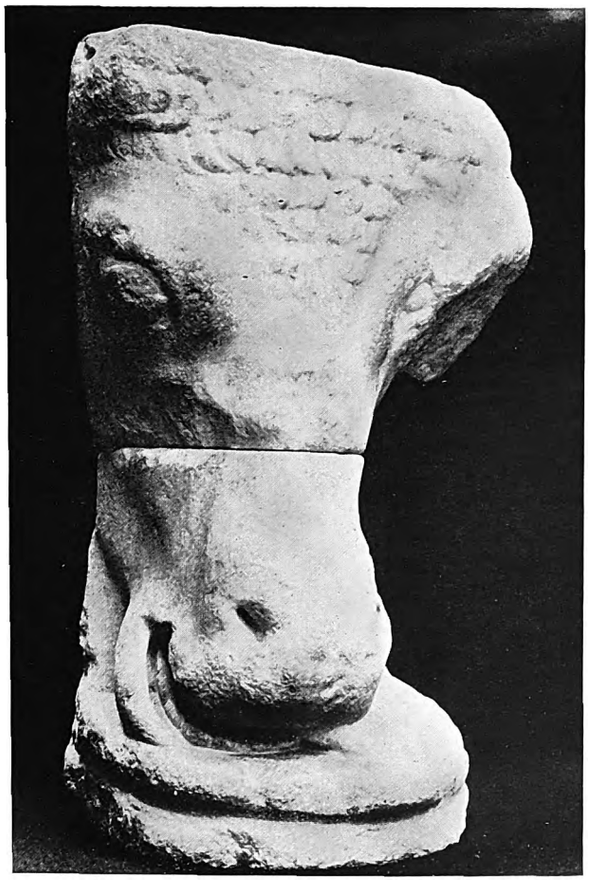
E. & A. SILBERMAN

PAINTINGS and WORKS of ART

CORRESPONDENCE IS SOLICITED WITH AMERICAN DEALERS

VIENNA I, Seilerstätte 5. *(Corner Weihburggasse)*

Telephone : 78-4-83.



SYDNEY BURNEY

13 ST. JAMES'S PLACE,
LONDON, S.W.1.

Telephone : Gerrard 2192
Cables : "Anteakan, London"

BULL'S HEAD IN MARBLE
Greek circa 500 B.C.
Height 53 c.m.

THE FINE ART GALLERY LTD.

LUCERNE 2, Leodegarstreet
second floor near the Cathedral.

OLD MASTERS

Have on view a selected collection of
HIGH-CLASS PAINTINGS BY ITALIAN, DUTCH, ENGLISH,
FRENCH, GERMAN AND SPANISH MASTERS

ANTIQUE TAPESTRIES **OLD BROCADES** **SCULPTURES** **WORKS OF ART**

Digitized by Google

At KNIGHT, FRANK & RUTLEY'S ROOMS

20 HANOVER SQUARE, LONDON, W.1

In the Estate of the late Right Honourable Viscount Leverhulme

PICTURES

Removed from Cheshire

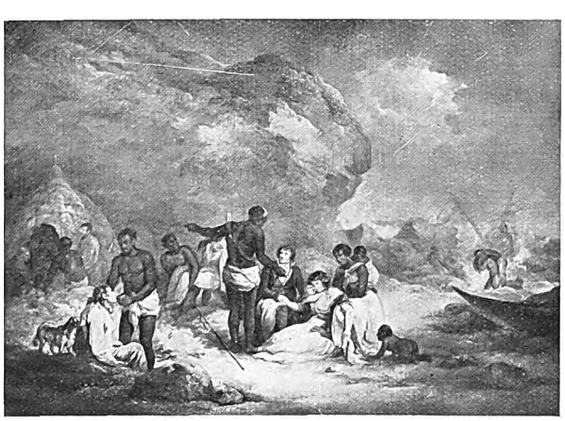
Several examples of SIR ED. BURNE-JONES, including "The Fountain of Youth," "The Romance of the Rose," "The Sirens," etc.; Lock on the Stour and A View from Hampstead Heath on a Stormy Day by JOHN CONSTABLE, R.A.; A Scene in Norwich and The Edge of a Wood by J. Crome; The White Horse and A Woody Stream with Peasant by GAINSBOROUGH; SEVERAL EXAMPLES of GEORGE MORLAND, including African Hospitality and The Slave Trade; "The Wreckers" and "Selling Fish"; GEORGE ROMNEY'S Miss Strachan in a white dress with blue ribbon; "The Walhalla" by J. M. W. Turner, R.A.

including :—

Examples of :—
Bergham
Bonington
J. B. Burgess
Canaletto
Coreggio
F. Cotes, R.A.
J. S. Cotman
David Cox
A. Cuyp
Dawson
W. Etty, R.A.
W. Hamilton
C. Cooper Henderson
J. Hoppner, R.A.
Angelica Kauffman
John Linnell
Sir Edwin Landseer, P.R.A.
Sir J. Millais, P.R.A.
Sir Joshua Reynolds, P.R.A.
G. A. Storey, R.A.
Sir L. Alma-Tadema, R.A.
Zoffany

The Water-colour Drawings include "Strigils & Sponges" by L. Alma-Tadema, R.A.; "David & Solomon" and "The Fall of Lucifer" by Sir E. Burne-Jones; Examples of Callow, Tom Collier, David Cox, George Cruikshank, F. Dadd, Harry Furniss, Sir F. C. Gould, Dudley Hardy, G. G. Kilburne, J. Leech, Sir James Linton, Phil May, P. de Wint.

A COLLECTION OF DRAWINGS by Bernard Partridge, James Orrock, Sam Prout, Louis Raemakers, Clarkson Stansfield, James Varley, Sir Aston Webb; Etchings, Portrait Engravings, Caricatures, Sihouettes, etc., which



MESSRS.

KNIGHT, FRANK & RUTLEY *will sell by auction at their Rooms, as above on TUESDAY, WEDNESDAY and FRIDAY, the 15th, 16th and 18th JUNE, 1926 at one o'clock precisely each day.*

On view Saturday & Monday, the 12th and 14th June, from 10 to 5 o'clock.

Catalogues, illustrated copies price 5/- each, plain copies free, may be obtained of the Auctioneers, at their offices, 20 Hanover Square, London, W.1; 41 Bank Street, Ashford, Kent; 78 St. Vincent Street, Glasgow; 90 Princes Street, Edinburgh.

Solicitors: MESSRS. FIELD, ROSCOE & CO., 36 Lincoln's Inn Fields, W.C.2.

Digitized by Google

At KNIGHT, FRANK & RUTLEY'S ROOMS

20 HANOVER SQUARE, LONDON, W.1

OLD ENGLISH FURNITURE, TAPESTRIES, &c.

In the Estate of the late Right Honourable Viscount Leverhulme

Removed from Lews Castle, Stornoway and Borve Lodge, South Harris

comprising:

An OLD FLEMISH OAK BUFFET in two tiers; JACOBEAN OAK CHESTS, refectory tables, 9 CROMWELLIAN chairs, dwarf cupboards, and dressers; a set of 6 William and Mary chairs, decorated in marqueterie of various coloured woods; a pair of ADAM SIDE TABLES carved and gilt; a set of 10 SHERATON ARM CHAIRS painted en grisaille in the manner of Cipriani; a pair of Sheraton satinwood commodes inlaid with bouquets of flowers and painted with drapery, lovers' knots, etc.; WILLIAM and MARY, QUEEN ANNE, WILLIAM KENT, CHIPPENDALE, HEPPLEWHITE, SHERATON and ADAM chairs, settees, mirrors, cabinets, side tables, pier glasses, commodes, dining and card tables, wine coolers; an old French bonheur du jour; a Boulle kneehole pedestal writing table; longcase and bracket clocks; old Chinese, Dutch red and gold lacquer, and painted leather screens; FOUR PANELS OF MORTLAKE TAPESTRY designed in Classical figures in landscapes, with borders; A PANEL OF AUBUSSON TAPESTRY, Garden scene with ruined arches, urn, etc.; A PANEL OF BRUSSELS TAPESTRY, Landscape with Chalet and a Youthful Archer aiming at a Bear, in border; A BEAUVAIS PANEL woven with an upright shield of Arms supported by lions and surmounted by a coronet, with border of rosettes, in panels; A LARGE NEEDLEWORK PANEL illustrating the Death of Duncan at the Battle of Langside; A STUART NEEDLEWORK PANEL, The History of King Saul, and David slaying Goliath; Pictures and Engravings; Chinese and other Porcelain; Worcester, Coalport, Crown Derby, Davenport dinner and dessert services; Sheffield Plate; Persian carpets; Adam and other 18th Century marble chimney pieces, including one from Tehidy Park, Cornwall; and miscellanea,

MESSRS.

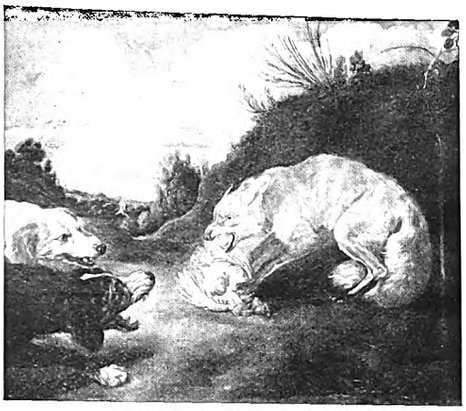
KNIGHT, FRANK & RUTLEY *will sell by auction at their Rooms, as above on THURSDAY and FRIDAY, JUNE 24th and 25th at one o'clock precisely each day.*

On view on Tuesday and Wednesday prior, the 22nd and 23rd June, from 10 to 5 o'clock.

Illustrated catalogues, price 5/- each, plain copies free, may be obtained of the Auctioneers, at their offices, 20 Hanover Square, London, W.1; 41 Bank Street, Ashford, Kent; 78 St. Vincent Street, Glasgow; 90 Princes Street, Edinburgh.

Solicitors: MESSRS. FIELD, ROSCOE & CO., 36 Lincoln's Inn Field, W.C.2.

Digitized by Google



F. Snyders (48 x 40)

J. LEGER & SON

ESTABLISHED 1892.

OLD MASTERS

ENGLISH 18th CENTURY, DUTCH 17th CENTURY, GERMAN AND ITALIAN SCHOOLS, HISTORICAL PORTRAITS, DECORATIVE SUBJECTS

Inspection or correspondence invited from Dealers or Collectors
Oil paintings purchased at their full value

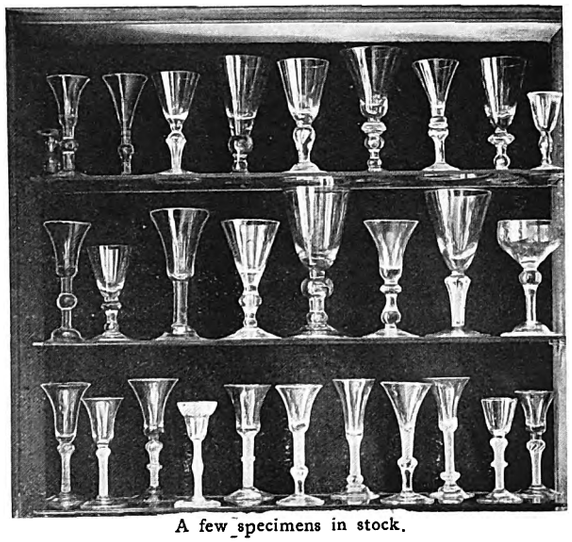
13 DUKE ST., ST. JAMES'S, LONDON, S.W.1

Telephone: Gerrard 7621.

OLD ENGLISH & IRISH GLASS

OLD DRINKING GLASSES OF ALL PERIODS

Collectors invited to inspect



A few specimens in stock.

ARTHUR CHURCHILL

10 Dover Street, London, W.1

(First Floor) *Telephone: Regent 5431*

L'Amour de l'Art

110 Boulevard Saint-Germain, Paris

The only important French journal which keeps its readers informed as to the vast international art movement.

Magnificently illustrated (50 to 80 illustrations in each number), it is an encyclopædia of the living art of ancient and modern times.

L'Amour de l'Art is publishing a series of numbers dealing with the great private collections in France and abroad:—Mm. Gustave Dreyfus, Dr. Viau, Marcel Kapferer, Pellerin, Arnold . . . the Parisian Collections of Corot, American Collections by M. Seymour de Ricci, etc., etc.

(A specimen number will be sent free on request)

Subscribers will be entitled to:—

1. A superb self-portrait by Cézanne, or "La Tasse de Chocolat," a pastel by Degas (at choice) reproduced in coloured heliotype. Size 38 by 56. Value, 20 frs.
2. An Album of the Art of Africa and Oceania. Text by Henri Clouzot and André Level, 60 reproductions. Value, 25 frs
3. Special numbers, luxuriously illustrated, which are published from time to time.

Subscription Form.

I, the undersigned, desire to subscribe for a year to "L'Amour de l'Art" (twelve numbers) at the price of

France ... ... 50 frs.
Abroad ... ... 70 frs.

I enclose herewith a money-order or a cheque for the amount of a subscription for one year.

Name .....

Address .....

Signature .....
(Pease write clearly).

LIBRAIRIE DE FRANCE
110 Boulevard Saint-Germain, Paris

"DER KUNSTWANDERER"

"*DER KUNSTWANDERER*," founded in 1919 and edited by ADOLPH DONATH, author of "Psychologie des Kunstsammelns" and publisher of the "Jahrbuch für Kunstsammler," is recognized both by the German and foreign Press as the leading Art Magazine, the contents of which are of interest to every lover of art. *Der Kunstwanderer* is not only an organ for *collectors, scientists* and *dealers,* but for *artists* and non-collecting art-lovers as well. The *leading authorities* in the world of art are among the regular contributors to the *Kunstwanderer.*

Specimen copies will be gladly sent free of charge on application.

Subscription rates *per quarter* are six marks for Germany, *six shillings* for England (post free) payable in advance.

Head Offices: "*Der Kunstwanderer*," Hauptstrasse 107, BERLIN-SCHONEBERG.

Orient Line Cruises

By 20,000 TON STEAMERS

Luxurious Accommodation

WEEKLY SAILINGS

To NORWAY'S FINEST FJORDS

and the NORTHERN CAPITALS

During JUNE, JULY and AUGUST

Managers: ANDERSON, GREEN & CO., LTD., 5 Fenchurch Avenue, E.C.3
Branch Offices: 14 Cockspur Street, and No. 1 Australia House, Strand

Digitized by Google

SOTHEBY & CO.

(ESTABLISHED 1744)

34 & 35 New Bond Street, London, W.1

FORTHCOMING SALES BY AUCTION

Each sale commencing at 1 o'clock precisely.

June 3rd—

DRAWINGS BY OLD MASTERS from the collection of Monsieur HENRI DIEUDONNÉ JONQUET of Montpellier. Illustrated catalogues (4 plates). 2s.

June 3rd—

ENGLISH PORCELAIN, ORIENTAL CARPETS and **RUGS,** comprising the property of F. COMPTON, Esq.

June 4th—

JAPANESE PRINTS and **DRAWINGS,** etc. Illustrated catalogues may be had.

June 4th—

ENGLISH PORCELAIN and **OLD ENGLISH FURNITURE.**

June 8th—10th—

The collections of the late Rt. Hon. LORD CARMICHAEL, of SKIRLING, G.C.S.I., G.C.I.E., K.C.M.G. (sold by order of the executors). Illustrated catalogues (24 plates). 10s. 6d.

Sale June 14th.—A fine early XVI century Flemish Miniature.

June 11th—

Valuable **WORKS OF ART** including collections of early Italian jewellery and English Coats of Arms in curled paper, c. 1700; a Gobelin Tapestry Screen, the property of Lord NORTHBOURNE; Statuary, Furniture, etc. Illustrated catalogues. 1s.

June 11th—

Egyptian, Greek and Roman **ANTIQUITIES,** comprising fine Greek Vases, etc. Illustrated catalogues (5 plates). 2s. 6d.

June 14th—15th—

MODERN ETCHINGS.

June 14th—16th—

Valuable **PRINTED BOOKS, AUTOGRAPH LETTERS,** Miniatures from **ILLUMINATED MANUSCRIPTS,** etc. Illustrated catalogues (30 plates). 10s. 6d.

June 17th—

PICTURES.

June 17th—18th and 24th—25th—

WORKS OF ART.

Sale June 29th.—Drawing in Indian Ink by Chardin. "Interior of the Artist's Studio."

June 9th—

Fine **FRENCH COLOUR PRINTS,** the property of Mrs. ARTHUR JAMES, 3 Grafton Street, W.1. Illustrated catalogues (4 plates, 3 in colour). 2s. 6d.

June 22nd—24th—

The collection of **FINE MEZZOTINTS,** the property of the late HENRY PERCY HORNE, Esq., 49 Gloucester Gardens, W. Illustrated catalogues (6 plates). 3s.

Sale June 8th.—A fine Needlework Medallion. *c.* 1470. (11⅞ in. by 10½ in.)

June 28th—29th—

The valuable **LIBRARY,** removed from Northcourt, Isle of Wight, the property of the Rt. Hon. Lord BURGH.

June 29th—

FINE DRAWINGS by Rembrandt and other old Masters, the property of The Lord BROWNLOW, from the Belton House Collection, also French **DRAWINGS,** the property of Countess de BEHAGUE. Illustrated catalogues (20 plates). 7s. 6d.

June 30th—

PICTURES BY OLD MASTERS.

Sales on view at least three days prior.

Catalogues may be had.

Sale June 10th.—An early XVI century Casket. (7¼ in. high, base 5 in. sq.).

Digitized by Google

PETER BOODE

CHINESE WORKS OF ART

25 Bazarstraat, The Hague, Holland

H. J. SPILLER

DEALER IN

Antique Carved Wood Period Frames

also

Pictures by Old Masters.

A LARGE SELECTION OF ALL PERIODS

37 BEAK STREET, REGENT ST., LONDON, W.1

Telephone : Gerrard 4661

Change of Address

W. E. DUITS

OLD MASTERS.

Mr. Duits, late of 77 Grosvenor Street, begs to inform his clients that he has now removed to larger and more spacious Galleries at

6 Duke Street, St. James's, London, S.W.1

Telephone : REGENT 7440

where he solicits the favour of their kind patronage.

A. J. HEIJDENRIJK, Jr.,
ROKIN 105, AMSTERDAM, HOLLAND.

FRAMES *for* PICTURES

for every period in
TORTOISESHELL, SOLID EBONY, LINDEN WOOD, Etc.
Gilded frames in every tone from primitive to modern.

AGENTS:

LONDON : Mr. S. PYNAPPEL, 5 Carlisle Street, Soho Square, London, W.1.
MANCHESTER : Mr. McCLELLAND, 4 Piccadilly.
SCOTLAND : Mr. JOHN FREEMAN, 34 Montague Street, Glasgow.
IRELAND : Mr. J. J. DOHERTY, 28 Argyle Street, Londonderry.

GALERIE DR. SCHÄFFER

Berlin, W.8. Behrenstr. 28

PAINTINGS
by
OLD MASTERS

Digitized by Google

By Appointment to H.M. the King.

Size: 8 *ins.* × 6 *ins.* 18*th Century, Chinese*

Translucent white jade panel carved in full relief with dragons, hydras, etc., and inscribed in gilt characters on the reverse as follows:—

An Imperial Description of a Jade Bowl of Ice.

The ice in the Jade Bowl appears to me like my place, and my own heart is like it—pure.

The breeze is stealing quietly in through the blinds; the moon's rays shine through window embroideries; like the perfume of flowers the incense smokes in the morning tripod; as under the lotus-shaped lamp I select my book.

But Ts'an Chün has written a matchless poem on this very theme;—why attempt any further to descant upon it?

SPINK & SON, LTD.

Founded 1772.

Finest Chinese Works of Art

5, 6 & 7 KING ST., ST. JAMES'S, LONDON, S.W.1

Tel.: Gerrard 5337. ***Next door to Christie's.*** **Cables: "Jadeite, London."**

Digitized by Google

Fine Quality and Good Value—

Vickery's for

Dressing Cases, Motoring and Travelling Requisites and Gifts of all kinds in Jewellery, Silverware, etc.

K 681—
24" Solid Leather Suit Case, fitted finest African Ivory and Sterling Silver
only
£32 10 0

Other Cases for Lady or Gentleman
from
£10 to £500

J. C. VICKERY

New Showrooms
145/147 REGENT STREET, W.1

Write for Catalogue

ANTIQUES

THE FIRST PUBLICATION OF ITS KIND IN THE UNITED STATES

THE magazine *Antiques* has steadfastly maintained the position of authoritative leadership established with its initial number in January, 1922.

Antiques more than any other single influence has stimulated scholarly investigation in the field of early American arts and crafts. By the same sign, it has been the dominant factor in developing that intelligent public interest which has set all America collecting in both home and foreign markets.

Those who have a message for American collectors or dealers use the American medium —*Antiques*—because they know that it reaches every important buyer in the country.

50 Cents the Copy $4.00 the Year

Advertising Rates on Request

ANTIQUES—683 Atlantic Avenue
BOSTON, MASSACHUSETTS, U.S.A.

DEDALO

DEDALO, the Italian review edited by Mr. Ugo Ojetti, has published the following articles with 387 illustrations in halftone and colour.

C. Gamba. The Visconti Venosta Collection; An enamelled cross of the 14th century.—P. Molmenti. An unknown painting by G. B. Tiepolo.—L. Dami. 16th Century Mirror-Frames. A. Del Vita. Goldsmith's work of Castiglion Fiorentino.—M. Marangoni. G. B. Crespi known as Lo Spagnolo.—A. Ravà. Venetian Rooms and Decorations of the 18th Century: (1) The Apartment of the Procuratessa Venier; (2) The Entresol in Palazzo Vendramin.—A. Maraini. Unknown Water Colours in Florence, by Thomas Rowlandson.—Dedalo. Florence in the time of Dante.—A. Della Seta. Ancient Etruscan art.—C. Anti, Negro Sculpture.—G. U. Arata. Peasant Art in Sardegna: (1) Jewellery; (2) Embroidery and Carpets; (3) Furniture.—A. Callegari. Petrarch's Bust on his Tomb at Arquà—P. Egidi. Roman Capitals in Nazareth.—L. Henraux. The "Soupe" of Daumier.—G. Balsamo Stella. Swedish Glass.—N. Tarchiani. The Gold Altar in St. Ambrogio at Milan.—H. Hermanin. A Descent from the Cross in Wood, of the 13th Century—A. Ravà. Persian Carpets in the Treasury of San Marso at Venice.—I. Supino. An Unknown Work by Jacopo della Quercia.—G. Gerola. The Sacramentary in the Cathedral of Trent.

FLORENCE—Palazzo dell 'arte della Lana.
SUBSCRIPTION: One year 120 frcs.; one number 12 frcs.
DEDALO publishes a summary in English of the articles contained in each number.

Digitized by Google

OLD & MODERN
ETCHINGS AND ENGRAVINGS,
OIL PAINTINGS AND
WATER-COLOURS

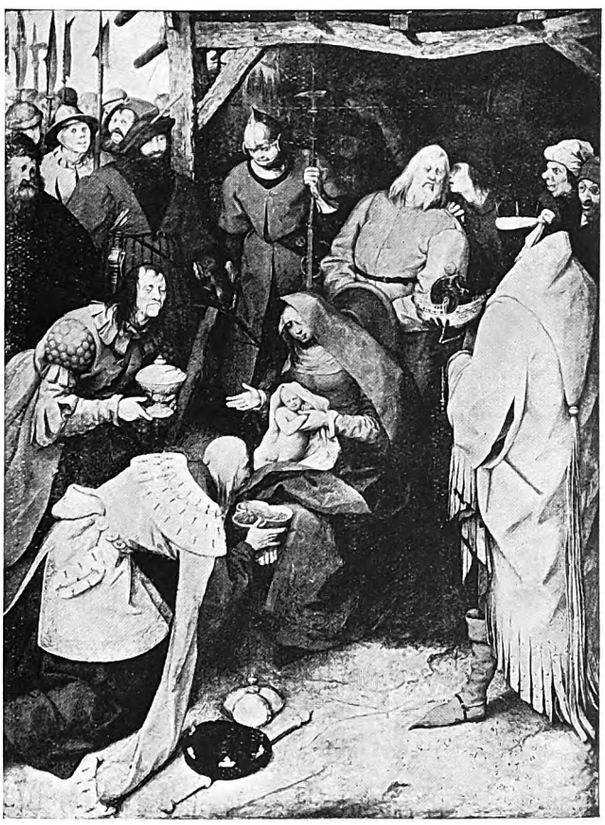
ROBERT DUNTHORNE
& SON, LTD.

The Rembrandt Gallery,
5 VIGO ST., LONDON, W.1

OLD CHINESE PORCELAIN
& WORKS
OF ART

A standing figure of Kwan Yin, wearing draped robes and holding a vase in the left hand. Pottery with turq oise, aubergine and yellow glazes. Height 46 inches. Chinese. Ming period. (A.D. 1368 - 1643). On carved wood stand.

BLUETT & SONS
48 Davies Street, London, W.1
(Close to Claridge's Hotel) *Telephone: Mayfair* 4018.



BRUEGHEL. Adoration of the Magi.
SOLD TO THE NATIONAL GALLERY, LONDON.

For the convenience of
their Oversea Customers

THE
ARNOT GALLERY
VIENNA. 1, Käerntnerring 15

have transferred a great
part of their stock of

IMPORTANT PICTURES
by
OLD MASTERS
to their
NEW PREMISES
in
LONDON, W.1.

47 ALBEMARLE STREET,
PICCADILLY

Digitized by Google

THE LEADING EUROPEAN ART REVIEW.

DER CICERONE

A fortnightly publication for Artists, Connoisseurs and Collectors.

Edited by PROF. DR. G. BIERMANN.

Price quarterly 9 marks (gold marks). 17th year.

Der Cicerone, which has contributors in all art centres of the world, is the paper which prints authoritative European criticisms and which does not only review Modern Art in a broad-minded spirit but also objects of the Art of the Past which are related to our modern sentiment and are of a stimulating character.

Besides a series of special numbers on Ceramics, which are published each year, *Der Cicerone* devotes itself chiefly to the advancement of European drawing, by publishing special copies which appear under the title of:—

THE COLLECTOR OF DRAWINGS,

which forms a regular supplement, containing the results of all the important European and American Art Auctions, and so gives information about the condition of the international art market.

Sample Copies 1s. 6d.

KLINKHARDT und BIERMANN
PUBLISHERS
LIEBIGSTRASSE 6, LEIPZIG

THE ART NEWS

(America's only Art Newspaper)

will publish in addition to the regular issue of JUNE 12th, 1926, an IMPORTANT NINETY-PAGE SPECIAL NUMBER called

THE TRANS-ATLANTIC SUPPLEMENT

The Contents will include amongst other articles:

THE COURTAULD BEQUEST By R. R. TATLOCK
K'ANG HSI PORCELAIN By W. B. HONEY
RECENT MUSEUM ACQUISITIONS By Mrs. GORDON-STABLES
OLD ENGLISH TABLE SILVER By W. W. WATTS
18th CENTURY ENGLISH FURNITURE By R. W. SYMONDS
A NOTE ON SIR WILLIAM BEECHEY By W. T. WHITLEY
ETC., ETC.

These articles will be illustrated with between 60 and 70 half-tone and coloured reproductions including a full page Cover Frontispiece in four colours (size 11 in. x 10 in.) of the
"SERVANTE DE BOCK," by EDOUARD MANET
and
"LA CORBEILLE DE POMMES" by CEZANNE

2/6 post free from

DAW'S, 4 Leicester Street, Leicester Sq., London, W.C.2

BOOKS PRINTS AUTOGRAPHS
STAMPS
ART SCHOOLS & INSTITUTIONS

B. T. BATSFORD, LTD.,
Art and Architectural Booksellers.
94 HIGH HOLBORN, LONDON, W C.1
LARGE and UNIQUE STOCK OF OLD and NEW BOOKS on ALL BRANCHES OF ARCHITECTURE, THE DECORATIVE AND FINE ARTS, &c., including FINE BOOKS FOR COLLECTORS.
Enquiries Solicited. *Catalogues free on request.*

BOOKS AUTOGRAPHS MANUSCRIPTS
Catalogues of Rare Books in all Branches of Literature, Autographs, Manuscripts and Prints, post free
R. ATKINSON, 188 PECKHAM RYE, LONDON, S.E.22

STAMPS.—We hold a most complete stock of stamps of all countries from common kinds to rarities. Want lists a speciality. 80-page catalogue free.
BRIDGER & KAY, 170 Strand, London, W.C. 2.

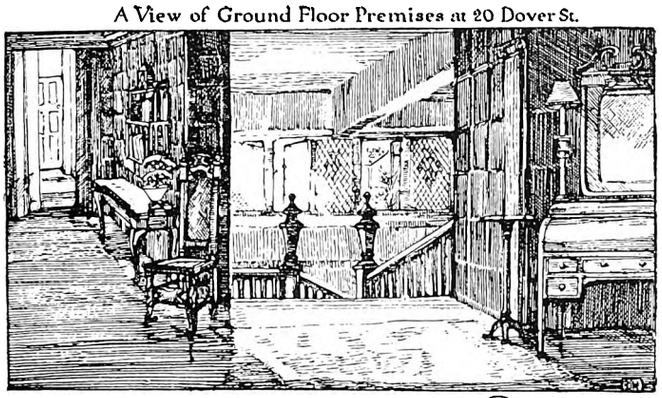
BOOKS FOR THE COLLECTOR
Foyles hold an immense stock of books (second-hand and new) on every conceivable subject, including Collecting, Art and Archæology. Also Rare Books and Sets of Authors. Send list of requirements, or outline interests. Twenty Departmental Catalogues issued: any Catalogue sent gratis and post free.
BOOKS PURCHASED—a single volume up to a library. Expert valuers sent any distance.
FOYLES, 121 Charing Cross Rd., London, W.C.2

Forty-second Year
JOURNAL DES ARTS
(CHRONICLE OF THE HOTEL DROUOT)
ART SALES IN FRANCE
and other Countries
Exhibitions in connection with the Fine Arts
DECORATIVE ART
SUBSCRIPTIONS—France, 32 f.; Other Countries, 40 f.
The Publication appears twice a week from November to July, and once a week from July to November
Managing Director ... ... Etienne DALLIGNY
1 rue de Provence, Paris.

LA REVUE D'ART—Onze Kunst
the most important review for the study of Dutch and Flemish Arts, founded in 1902 by the late Mr. Paul Buschmann.
Principal Editor—A. J. J. DELEN. *Editors*—P. BAUTIER E. DE BRUYN, L. JACOBS-HAVENITH, M. LAURENT, L. VAN PUYVELDE.
Contributions by the principal art-historians.
Monthly, 40 to 50 pages in 4to with numerous illustrations.
Annual subscription price £1.
Edition de luxe on Arches-paper, limited to 50 copies, with original etchings, lithos and woodcuts. Annual subscription price £5.
Ste. Anme. ONZE KUNST—LA REVUE D'ART,
10, rue du Saint Esprit (Plantin-Moretus Museum) ANTWERP.
ASK FOR SPECIMENS.

Digitized by Google

A View of Ground Floor Premises at 20 Dover St.



Owen Evan-Thomas

AT

20 Dover Street

LONDON

Specialises in Antique Furniture

OF THE

17th & 18th Centuries

Old Book Bindings and Objects of Wood

And has always a large number of Small Genuine Antique Pieces such as Book Shelves, Trays, Caddies, etc.

Suitable for Gifts

ANNUAL SHOW DRESDEN INTERNATIONAL ART EXHIBITION

JUNE 12th to OCTOBER 10th, 1926

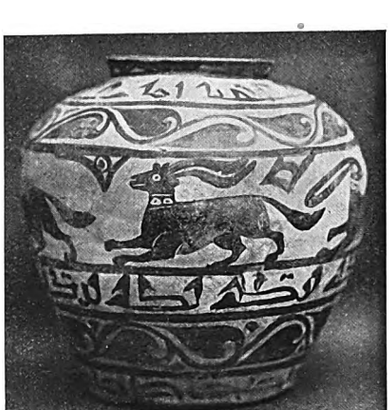
A. GARABED

SPECIALIST IN

PERSIAN POTTERY

IMPORTANT AND LATEST EXCAVATIONS

Persian Pottery Bowl, with creamy glaze ground, representing a tiger attacking a leopard, in yellow aubergine and green colours. Excavated from Amoi 9th Century.



Persian Vase, yellowish lustre, representing a frieze of animals running in pursuit of one another, cufic inscription. Excavated from Summara 9th Century.

Bowl on foot with yellow glaze ground representing two lions attacking one another, decorated in purple, yellow, green and black colours. Excavated from Mazandaran 9th Century.

15 & 17 KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1

ALSO AT

PALL MALL SAFE DEPOSIT, 4 ST. ALBAN'S PLACE, LOWER REGENT STREET, LONDON, S.W.1

Digitized by Google

J. NACHEMSOHN

(ESTABLISHED 1894)

Specialist in

XVIth, XVIIth and XVIIIth Century WORKS OF ART

including a large selection of

CONTINENTAL CHINA, FURNITURE, TAPESTRIES, PICTURES, MINIATURES, GOLD BOXES

An Enamel Miniature of the Queen of Denmark, by Paul Prieur, 1620-1682
Signed on reverse, PRIEUR 1680

A specimen in the very fine and unique collection of XVIIth, XVIIIth and XIXth Century Signed Enamel Miniatures of which an Exhibition, the first to be held in England, will be on view at these Galleries in the near future.

Full particulars will be announced later.

PRIVATE COLLECTIONS OF WORKS OF ART, MINIATURES, ENAMELS, GOLD BOXES, OR SINGLE SPECIMENS PURCHASED FOR CASH

13 OLD BOND STREET, LONDON, W. 1

Telephone : REGENT 250. Telegrams : "JACNACHEM."

Digitized by Google

W. SCHNACKENBERG

OLD MASTERS

PRIMITIVES · WORKS *of* ART

MUNICH

GEORGENSTRASSE 7

"SELECT SALES OF SELECTED STAMPS"

The best way to sell old issues (on or off envelopes) is to include them in the Bond Street Auctions. Big prices are obtained for important lots in fine condition.

Write or call for Free Advice and Valuations

H. R. HARMER

Philatelic Auctioneer and Expert,

(Dept. K1)

6, 7 & 8 OLD BOND STREET, LONDON, W.1

Telegraphic Address: "Phistamsel-Piccy, London."
Telephone: GERRARD 1623

ANTIQUE CHINESE PORCELAIN
and
JAPANESE CURIOS

Messrs. EASTWOOD & HOLT announce that the Public Sale advertised to take place on June 8 and 9 will now be held on *Wednesday and Thursday, June 16 and 17* at the London Commercial Sale Rooms.

The goods will be on show on and after Monday, June 14, at the Port of London Authority's Warehouse, New Street, Bishopsgate, E.C.2, from 8 a.m. to 5 p.m. daily.

They further announce that in all probability they will hold another sale on *July 14 and 15*, details of which will be advertised in the July issue of this Magazine.

Dunster House,
Mincing Lane,
London, E.C.3

Telephone: Royal 3640

BASIL DIGHTON
LEONARD PARTRIDGE

"SOLILOQUY." Fine impression—Stipple Printed in Colours—of this very scarce Print. By and after W. WARD

FINE FRENCH AND ENGLISH FURNITURE AND TAPESTRIES

3 SAVILE ROW, LONDON

Telephones: Regent 4349 and 4350

Digitized by Google

XVIth CENTURY
PERSIAN & SPANISH RUGS

GOTHIC & RENAISSANCE TAPESTRIES,
EMBROIDERIES & BROCADES,
EARLY WOOD CARVINGS,
PRIMITIVE PICTURES,
MUSEUM OBJECTS

THE SPANISH ART GALLERY

(LIONEL HARRIS, Proprietor)

50 CONDUIT STREET, LONDON, W.1

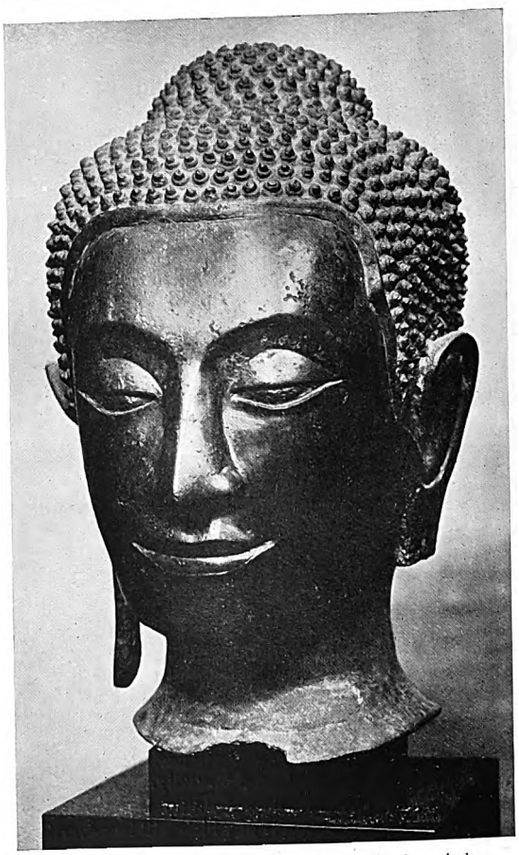
CHINESE ANTIQUES

Rare Specimens of :--

EARLY BRONZES,
BUDDHISTIC STONES,
ANTIQUE LACQUER,
RUGS, PORCELAINS,
JADES, &c.

LOO & CO.,

34 RUE TAITBOUT, PARIS
SHANGHAI · PEKIN · NEW YORK



Bronze head of Buddha of the Lopburi period.
XII century to XIV century. Height 37 cm.

Digitized by Google

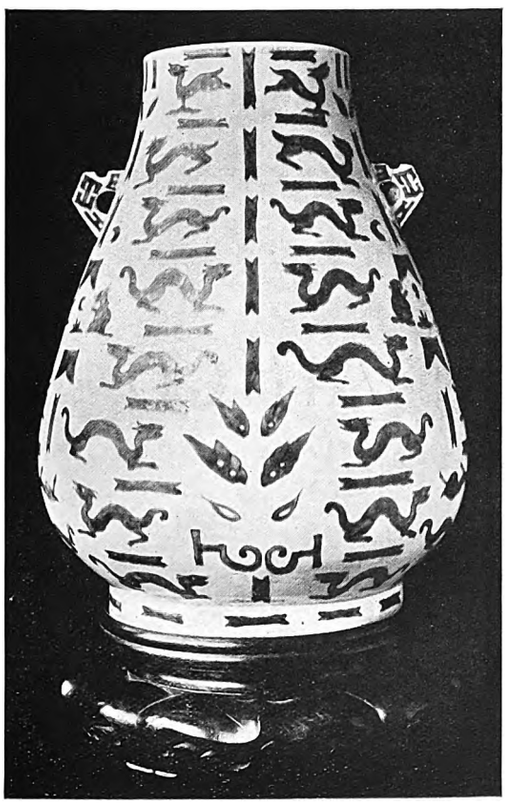
JOHN LEVY GALLERIES

High-class Paintings

ANCIENT and MODERN

NEW YORK CITY : 559 Fifth Avenue.

PARIS : 28 Place Vendôme.



By appointment to H.M. the Queen.

CHINESE WORKS OF ART

PRIVATE COLLECTIONS
AND SINGLE SPECIMENS
PURCHASED

A curious blue and white vase of early bronze design. Height 19 ins. Late Ming Dynasty 1368-1644 A.D.

JOHN SPARKS

LONDON : 37 Duke St., Manchester Sq., W.1
CHINA : 103 Chao Tung Road, Shanghai

Digitized by Google

Julius Böhler

Briennerstrasse 12

Munich

Permanent Exhibition of selected
HIGH CLASS OLD PAINTINGS
of English, German, Dutch, Italian & French Masters
Ancient Tapestries, Works of Art
of all Countries and Periods

The Lucerne Fine Art Co.

Alpenstrasse 4

Lucerne

Digitized by Google

MAX ROTHSCHILD

PICTURES BY
OLD MASTERS

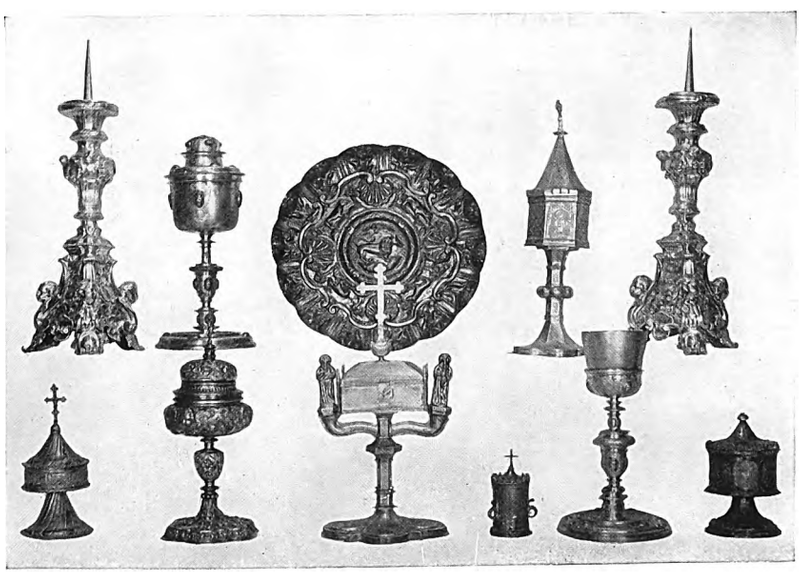
THE SACKVILLE GALLERY
28 SACKVILLE STREET, PICCADILLY, LONDON, W.1

Telephone: Gerrard 3589 Telegrams: "Objedar, London."

S. J. PHILLIPS

Rare English and Continental Silver

Miniatures
Antique
Jewels



Fine
Snuff
Boxes

Collection of XVI and XVII Century Spanish Silver

113 NEW BOND STREET, LONDON, W. 1.

Telephone: Mayfair 6261 & 6262

Digitized by Google

CARDINAL & HARFORD'S

(LONDON & PERSIA) LTD.

Collection of

XVIth CENTURY
CARPETS & RUGS

MAY BE SEEN BY
SPECIAL
APPOINTMENT
ONLY

108, 109, 110

HIGH HOLBORN, LONDON, W.C. 1

Chancery
7001
7002
7003

Telegrams :
Cardinal
Holb
London

Digitized by Google

FRENCH & CO.

6 EAST 56TH STREET

NEW YORK

WORKS OF ART,

ANTIQUE TAPESTRIES,

FURNITURE, TEXTILES,

AND

DECORATIONS.

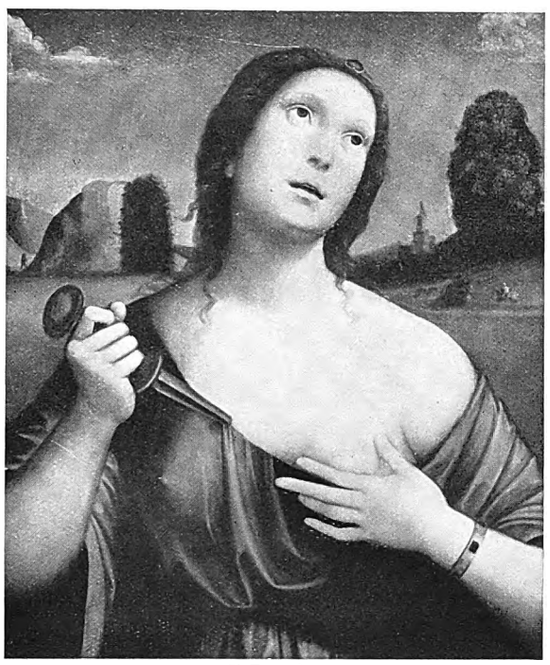
Digitized by Google

Digitized by Google

ESTABLISHED 1842

ARTHUR TOOTH & SONS

LIMITED



Il Francia.

Important Pictures
by the following Masters

COROT	CONSTABLE
ROUSSEAU	TURNER
BOUDIN	CROME
FANTIN	WILSON
CAZIN	CAMERON
FORAIN	JOHN
HENNER	BOSBOOM
LHERMITTE	DAUMIER
JONGKIND	BRABAZON

etc. etc.

AND

XVIII Century English Portraits

Chinese Etchings by Elyse Lord

Clients wishing to dispose of Pictures by the above Artists are invited to communicate

155 NEW BOND STREET, LONDON, W.1.

CHINESE WORKS OF ART

One of a superb pair of carved wood hieratic figures with polychrome lac decoration: – Tang period. Height 5 feet.

Jades Crystals Bronzes

Porcelains Potteries

Lacquers

Textiles Paintings

Screens

Cabinets Rugs

S. & G. GUMP CO.

246-268 Post Street
San Francisco, California

Digitized by Google

FRANK T. SABIN

172 NEW BOND ST., LONDON, W.1

(Only Address) *(Established 1848)*

SELECTED PAINTINGS by OLD MASTERS

CHOICE OLD ENGLISH & FRENCH 18th CENTURY COLOUR PRINTS. ORIGINAL COLOURED SPORTING PRINTS. DRAWINGS BY OLD MASTERS.

ANCIENT ILLUMINATED MANUSCRIPTS, FINE MINIATURES, etc.

First Editions of Rare and desirable Books, Authors' Manuscripts, etc.

Telegrams: Sabinus, London.
Telephone: Mayfair 5547.

HIGHEST PRICES PAID FOR SPECIALLY FINE ITEMS.

DUTCH AND FLEMISH
PRIMITIVES

GEERTGEN TOT ST. JANS, CORNELIS ENGELBRECHTSZ AND OTHERS

DUTCH SEVENTEENTH CENTURY PICTURES

DR. N. BEETS

DE LAIRESSESTRAAT 6 AMSTERDAM

Digitized by Google

YAMANAKA

& CO., LTD.

127 New Bond St., London, W. 1

EXHIBITION OF

Siamese Bronze Sculpture
Chinese Stone Sculpture
Siamese Painting

OPEN JUNE 15th to 26th

A VISIT CORDIALLY INVITED

SIAMESE STONE HEAD OF BUDDHA LATE LOPBURI XIIth CENT. RY. Height 12¼ inches

P. P. Rubens.

PICTURES
BY
OLD MASTERS

PAUL BOTTENWIESER

BERLIN : 5 BELLEVUESTRASSE

(opposite Hotel Esplanade)

Digitized by Google

GALLERY HEINEMANN

MUNICH

LENBACHPLATZ 5 & 6.

HIGH CLASS PAINTINGS
ANCIENT AND MODERN

GALLERY HANSEN LTD

LUCERNE

SCHWEIZERHOFQUAI 5.

FIELD BROS.

37 ENDELL STREET,
LONG ACRE LONDON W.C.2

Established 1870 *Telephone: Regent* 2964

THE ARTS

A MONTHLY MAGAZINE OF ART

LUCID AND AUTHORITATIVE TEXT WRITTEN BY ARTISTS & SCHOLARS

DISTINCTIVE AND SIGNIFICANT ILLUSTRATIONS FROM WORKS ANCIENT & MODERN, ORIENTAL AND OCCIDENTAL, PRESENTING AND INTERPRETING GOOD ART FROM EVERY SOURCE

A PARTIAL LIST OF CONTRIBUTORS:

Bryson Burroughs,
Constantin Brancusi,
Virgil Barker,
Ananda Coomaraswamy,
John Jay Chapman,
Charles Demuth,
Edwin Evans,
Arthur Davison Ficke,
W. M. Ivins, Jr.
Raymond Koechlin,
Charles Downing Lay,
Henri Matisse,
Agnes E. Meyer,
Pablo Picasso,
Dudley Poore,
Charles Sheeler,
Allen Tucker,
Forbes Watson.

50 ¢ a copy — THE ARTS *IS ALIVE AND COMPREHENSIVE* — $5.00 a year

THE ARTS PUBLISHING CORPORATION
19 EAST 59th STREET - - NEW YORK CITY

Digitized by Google

THOMAS AGNEW

& SONS

PICTURES & DRAWINGS

BY THE

OLD MASTERS, AND ENGRAVINGS.

Antonio Vivarini.
Madonna and Child. Panel, 19¼ by 15½.

LONDON:

43, OLD BOND STREET, W.1.

MANCHESTER: 14 EXCHANGE STREET

AND (DURING THE WINTER MONTHS):

NEW YORK: 125 EAST 57TH STREET

Digitized by Google

COINS and MEDALS

OF ALL COUNTRIES AND ALL PERIODS

ON VIEW AND FOR SALE

ANCIENT GREEK AND ROMAN COINS.
ANCIENT BRITISH, ANGLO-SAXON, AND NORMAN COINS.
COINS OF THE PLANTAGENET, YORKIST, TUDOR, STUART AND GEORGIAN PERIODS.
CONTINENTAL AND ORIENTAL COINS.
TRADESMEN'S TOKENS OF THE 17th, 18th, 19th CENTURIES.
WAR MEDALS AND DECORATIONS FOR ALL CAMPAIGNS.
MEDALS COMMEMORATIVE OF BRITISH HISTORY.

SILVER MEDAL OF THE FAMOUS DUTCH ADMIRAL TROMP.
Killed in battle, 1653.

This medal was struck in Holland on the death of Admiral Van Tromp, who was killed in action, 1653, in one of the great sea-fights between the English and Dutch fleets, during their struggle for the mastery of the seas.

SPINK & SON, LTD.

Medallists (by Appointment) to H.M. The King,

17—18 PICCADILLY, LONDON, W.1

Telephones: Regent 0519 and Gerrard 8023. Cables: "Spink, London."

Digitized by Google

M. KNOEDLER & CO.

Telephone: GERRARD 2514. *Telegrams: KNOEDLER, PICCY, LONDON.*

Netherland School. (9¼ × 7½).
Portrait of a Lady.

LONDON : 15 Old Bond Street, W.1
PARIS : 17 Place Vendôme.
NEW YORK : 14 East 57th Street.

Digitized by Google

M. KNOEDLER & CO.

Representative Oil Paintings by
MODERN AND OLD MASTERS
Select Water Colour Drawings
Choice Engravings and Etchings

NEW YORK: 14 East 57th Street
LONDON: 15 Old Bond Street, W.1 PARIS: 17 Place Vendôme

P. & D. COLNAGHI & CO.

BY APPOINTMENT TO HIS MAJESTY

ESTABLISHED 1766

Paintings, Drawings, Engravings, Etchings, Lithographs
Woodcuts, by the Old and Modern Masters

Experts, Valuers, Publishers

GALLERIES

144, 145, 146 New Bond Street, London, W.1

Telegrams—"Colnaghi, Wesdo, London"

Telephone—Mayfair 6350 (3 lines)

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY HERBERT REIACH, LTD., EYOT WORKS, ST. PETER'S SQUARE, HAMMERSMITH, W.6, AND PUBLISHED BY THE BURLINGTON MAGAZINE LTD., AT THE REGISTERED OFFICE OF THE

Digitized by Google